THE ELECTRIC HORSEMAN

Draft by

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SCREENPLAY

by

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Rastar/Wildwood/S. Pollack

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1 EXT. OPEN PLAINS - NEW MEXICO - DAY 1

An infinity of space. In the distance a cluster of indistinguishable shapes moves TOWARDS US. As they CLOSE TO CAMERA, we SEE they are a pack of wild mustangs -- a stallion and nine mares running hard. They race PAST CAMERA in a thundering blur.

1A EXT. A RACETRACK SOMEWHERE IN THE WEST - DAY 1A

A tight cluster of horses thunders into the home stretch. In a sudden burst of speed, Number "7," a big bay with black mane and tail, pulls away and moves up on the outside. The crowd goes wild!

BOOTH ANNOUNCER (V.O.)
Rising Star in his last race before retirement. The most spectacular stallion in the history of the turf! -- Triple Crown Winner -- With over 3 1/2 million in purses --

At the finish it's Rising Star by a nose.

BOOTH ANNOUNCER (V.O.)
(continuing)
He's done it! -- this marks his twenty-seventh win -- and <u>what-a-way-to-go</u>!!!

2 EXT. RODEO GROUNDS - BRAHMA BULL AND RIDER - DAY 2

The bull at the top of his arc, all four feet off the gound. The rider is SONNY STEELE, looking as if he were welded to the bull's back. BUZZER SOUNDS the end of a perfect ride, but as the fans jump to their feet, Sonny continues his ride <u>just-for-the-hell-of-it!!</u> Then he vaults off the beast landing on the balls of his feet, with both arms raised triumphantly as the crowd goes wild.

3 EXTREME CLOSEUP - SILVER CHAMPIONSHIP BELT BUCKLE 3

ZOOM BACK as the wearer, Sonny, charges his horse from the chute, rides down on a running steer. CROWD SOUND CARRIES OVER. Sonny drops expertly onto the horns and pins the steer to the ground.

4 SPINNING RED LIGHT ATOP AN AMBULANCE - NIGHT 4

PULL BACK TO SEE the ambulance just off a rodeo arena. Two cowboys carry the limp body of Sonny towards it. As the cowboys are about to put him in, he comes to, squirms out of their grasp, shakes his head to clear it, and limps back toward the arena. CHEERING CONTINUES.

5 ANOTHER RODEO ARENA - NIGHT 5

Sonny atop a spinning, bucking saddle bronc. PUSH IN until the spinning becomes a blur. SOUNDTRACK BEGINS TO FADE SLOWLY.

6 EXT. WINNER'S PLATFORM - RODEO ARENA - NIGHT 6

Sonny, center stage, surrounded by well-wishers, is handed another championship buckle. Smiling, he looks from the new one to the one he is already wearing, then tosses the buckle affectionately to a pretty blonde girl in the crowd. She catches it and holds it up with still a third silver buckle. COLOR FADES SLOWLY from the picture and the SOUNDTRACK is now ONLY AN ECHO.

7 EXT. ANOTHER RODEO ARENA - ANOTHER BRAHMA BULL AND SONNY - DAY 7

Picture is almost BLACK AND WHITE and there is NO SOUND. The deadly ballet goes on in eerie silence.

8 INT. MAKESHIFT EMERGENCY ROOM - SMALL TOWN - NIGHT 8

Sonny lies on a medical table. Two doctors stitch up his back. His hand dangles over the side of the table clutching a can of Coors beer. Two cowboy faces are visible through the glass door in b.g. The picture begins to FLICKER and MOVE MORE SLOWLY.

9 EXT. SAME WINNER'S PLATFORM - RODEO ARENA - NIGHT 9

Sonny receives still another silver belt buckle. Film slows further and moves forward jerkily. From the silence comes a NEW SOUND: the CLICKING OF SPROCKETS. A champagne cork silently pops and as the liquid sprays over the frame, Sonny smiles a devastating smile. FRAME FREEZES.

VOICE

That's it!

PULL BACK QUICKLY TO SEE we have been looking at a moviola, which has stopped on the last frame. The operator's hand is visible holding the brake.

10 INT. ART DEPARTMENT - THE AMPCO CORPORATION - DAY 10

CAMERA TRAVELS PAST the back of four designers, all at work painting various versions of Sonny Steele smiling. PUSH IN on last drawing, the closest approximation of the Sonny we saw in the freeze frame; the same dazzling smile, his eyes full of life and mischief.

10A INT. AIRLINE TERMINAL - SOUTHWEST - DAY 10A

OPEN CLOSE on a sleeping cowboy. Sonny. His Stetson pulled down against the harsh fluorescent lights. A little boy stands nearby, staring at his boots. Sonny's head rises slowly, he clucks softly as though to a horse. The boy smiles. LEROY, Sonny's assistant and dresser, moves INTO SHOT and helps him to his feet, propping him up.

LEROY
Come on, Champ -- we gotta do Santa Paula.

We FOLLOW FROM BEHIND, as WENDELL, Sonny's manager appears and takes his other side. Wendell is in his fifties, still hard-bodied with wind-leathered skin and pale eyes that take in more than they give out.

10B X-RAY OF LUGGAGE - A PRETTY ATTENDANT 10B

She looks up. A smile of recognition.

X-RAY GIRL
Hi, there! Saw you on Mike Douglas last night!

In response, a tired hand touches the brim of his hat.

10C SADDLE AND BAGS 10C

travelling a conveyor belt to the plane. The WHINE of JET ENGINES.

11 INT. DRESSING ROOM UNDER A STADIUM - SONNY - NIGHT 11

CLOSE on his face, blank, lifeless. PULL BACK TO SEE him sprawled in a chair while Leroy struggles to get boots on him. Sonny is in trousers of purple and green, wires hanging loosely from the waist. Old scars adorn his chest.

(CONTINUED)

11 CONTINUED: 11

Around his waist and over his shoulders is a complicated back support. Wendell paces.

LEROY
I can't do it, him layin' down.

They lift Sonny to his feet, stuff him into a matching shirt. The second they let go, Sonny starts to slump toward the chair.

WENDELL
No you don't, son... later.

12 EXT. PASSAGEWAY UNDER THE STANDS - AMPCO FLUNKY - NIGHT 12

He checks his watch impatiently. He wears a mustard colored blazer. A corporate logo featuring a running horse is emplazoned above his heart. We HEAR the LOUD VAROOM of cars revving. A final crash and then the SOUND of a CRIPPLED CAR moving away. APPLAUSE.

ANNOUNCER'S VOICE
Looks like Floyd Gerber has had it for the night. And that means that Lester Crosley of Santa Rosa has won the Demolition Derby!

More APPLAUSE.

ANNOUNCER'S VOICE
(continuing)
And now folks, while we get ready for the next race, we've got a special treat for you...

Behind the AMPCO MAN, the dressing room door opens and Wendell and Leroy manhandle the rag-doll figure of Sonny out the door.

AMPCO MAN
(disgusted)
Is he going to make it?

WENDELL
Don't he always?

They move Sonny down a darkened passageway as Ampco watches.

(CONTINUED)

12 CONTINUED: 12

ANNOUNCER'S VOICE
... you're gonna get to meet one of the all time great cowboys -- five time all around World Champion; Sonny Steele!

FOLLOW Ampco up through the walkway that looks out onto the stadium grounds. Lights inside dim to black. A long pause and nothing happens.

ANNOUNCER'S VOICE
(continuing; repeating)
Sonny Steele!

Still nothing. Ampco is coming unglued. Then, SOUND of HOOFBEATS as Sonny enters the arena riding in darkness. Suddenly he lights up like a Christmas tree! His suit is wired with tiny twinkling light bulbs. The CROWD CHEERS.

ANNOUNCER'S VOICE
(continuing)
Sonny Steele appears tonight through the courtesy of Ranch Breakfast, a division of AMPCO Industries.

Sonny makes a tiumphal circle, then comes to a stop. He rears the horse, and holds up an oversized light-up cereal box.

13 CLOSER - SONNY 13

As the horse rears he loses his balance, but somehow rallies, grabs the saddle horn steadying himself and turns on the devastating smile. FREEZE FRAME and SUPER MAIN TITLE: THE ELECTRIC HORSEMAN.

14 & 15 OMITTED 14 & 15

16 EXT. A 727 TAKING OFF - NIGHT 16

MUSIC and TITLES CONTINUE.

17 INT. FIRST CLASS CABIN - SONNY - NIGHT 17

He is slumped in his seat, hat over eyes, apparently asleep. PULL BACK TO SEE Wendell seated across the aisle, and the stewardess wheeling the drink cart between them. She stops by Sonny, but Wendell gestures to her, shaking his head "no," finger to his lips. She understands, continues down aisle. Wendell is relieved.

18 CLOSER - SONNY 18

Under his hat brim he has one eye open -- very much awake. TILT DOWN TO SEE that he has grabbed two tequila miniatures from cart.

19 EXT. SHOPPING MALL - CLOSE - SONNY - DAY 19

TITLES CONTINUE.

Wearing another ridiculously overdone outfit, he stands on a platform covered with AstroTurf, beside him, two ten-foot boxes of "Country Breakfast." An arched trellis over the platform carries a sign: COUNTRY BREAKFAST AND SONNY STEELE - TWO WORLD CHAMPIONS.

Sonny passes out miniature boxes of the cereal to the crowd.

SONNY
(OVER P.A.)
Builds strong bodies in 12 different ways. Better than orange juice... toast... bacon...

He stops. The crowd waits:

SONNY
(continuing)
... toast... bacon.

20 CLOSE - WENDEL - 20

in the crowd.

WENDELL
(feeding him)
Eggs --

21 FULL SHOT INCLUDING SONNY 21

SONNY
... eggs... toast... bacon... eggs, ahh...
(a beat, then;)
Eggs and ham and chicken and waffles and meat loaf and fish and olives and those bean things and --

Wendell is shaking his head, looking at the ground. PAN OVER TO a limousine garishly painted to match the "Ranch Breakfast" box. The AMPCO man stands beside the limo -- angry -- as usual.

22 CLOSE - A TELEVISION SCREEN - DAY 22

TITLES CONTINUE.

The beautiful thoroughbred stallion cantering in a meadow. Suddenly he is travelling through an immaculate scientific laboratory.

COMMERCIAL ANNOUNCER
(portentiously)
In research...

The stallion races past an oil drilling rig.

COMMERCIAL ANNOUNCER
(continuing)
In exploration!...

The stallion gallops past an assembly line.

COMMERCIAL ANNOUNCER
(continuing)
In industry...

The b.g. is now food products.

COMMERCIAL ANNOUNCER
(continuing)
... and nutrition.

The stallion leaps a high fence. FREEZE his jump.

COMMERCIAL ANNOUNCER
(continuing)
AMPCO Industries -- The Rising Star for a better world today ... and tomorrow!

(CONTINUED)

22 CONTINUED: 22

PULL BACK TO SEE Sonny, Wendell and Leroy seated at a bar in a small town cafe.

LEROY
Won my rent off that sucker plenty 'a times.

WENDELL
Horse should be at stud.

SONNY
We all should.

In the doorway the AMPCO Man looks in, points toward the limo.

WENDELL
We know, junior... we know.

23 INT. A SUPERMARKET - GRAND OPENING - DAY 23

Huge displays, advertisments. People jam the aisles, all staring off. CAMERA FOLLOWS their gaze, discovers Sonny in another outlandish costume, astride a small mechanical horse. At the edge of the crowd a GIRL waves to get Sonny's attention. She is dressed in Western clothes. She's pretty but vapid.

GIRL
Hi! Lucinda. Lucinda Fairlee? ... The JB Ranch Trick Cowgirl rider?

Sonny doesn't remember.

SONNY
Sure... Hiya, Lucinda.

LUCINDA/GIRL
Since you seen us I'm the only original JB Ranch Trick Cowgirl left. All the others quit. April and Gretchen married brothers.

He looks past her, wishing he were somewhere else.

LUCINDA
(continuing)
You don't remember, do you?... Last month?... After the Watsonville Rodeo?

(CONTINUED)

23 CONTINUED:

SONNY
Sure...the watsonville Rodeo, how ya' doin'?

At that moment the little girl on Sonny's lap wets her pants. Sonny lifts her off him just as Leroy flips a switch and the machine begins its parody of a horse. Sonny bobs up and down, up and down. PUSH to his face; END TITLES.

24/25 CLOSE A TELEVISION SCREEN - DAY 24/25

A beautiful thoroghbred stallion cantering in a meadow.

VOICE #1
Ladies and Gentlemen for AMPCO Industries --Rising Star; Horse Racing's most honored stallion.

Suddenly the stallion is travelling through a laboratory.

VOICE #2
In research...

The stallion races past an oil rig.

VOICE #2
In exploration!...

Past an assembly line.

VOICE #2
In industry...

A movie camera pans into the lens.

VOICE #2
In entertainment....

Sailboats --

VOICE #2
Recreation....

Now food products.

VOICE #2
And nutrition.

FREEZE the stallion in a slow motion gallop. Super the AMPCO LOGO.

VOICE #2
AMPCO Industries; The Rising Star for a better world today and tomorrow!

PULL BACK to see Sonny, Wendell and Leroy in a hotel suite somewhere in the southwest. Wendell writes a post card at the coffee table. There is a room service cart with a bowl of pickles. Sonny is stretched on a couch sipping Jack Daniels, chasing it with beer. Leroy changes the channel.

LEROY
Won my rent off that sucker plenty 'a times.

WENDELL
(writing)
Horse should be at stud.

SONNY
We all should.

Leroy turns off the TV, picks up one of Sonny's garish costumes, begins sewing a button on.

WENDELL
You gonna ride that beauty in Vegas on Friday.

LEROY
Ride 'em..hell! He's goin' sit on him on a stage...with rubber booties on him.

Wendell shoots a glance at Leroy. Sonny sits up, wincing at the pain in his back. Wendell hands Sonny the post card.

WENDELL
Sign that. It's to Wilkin's boy. He drew "Little Venus" in Fiarview. We gotta send him ~~a miracle~~ luck.

SONNY
(signing)
He'll need it. Ain't he the kid fell outa' the barber chair?

Leroy picks a pickle off the service cart, points it.

LEROY
You stayed on worse than "Little Venus".

Sonny Don't point Pickle at me.

Wendell picks up a newspaper, begins scanning it.

WENDELL
Ain't no worse than "Little Venus."

CONTINUED

LEROY
"Twinkles" was worse than "Venus", Sonny did 8 on "Twinkles, nobody done "Twinkles" since!

SONNY
I ain't on "Twinkles" no more! I got no interest to be!

LEROY
Hell...just complimentin' ya.

Wendell and Leroy exchange a look.

SONNY
Get me a couple a' them yellow ones' Leroy.

LEROY
I got the brace over there if it's hurtin', Bo.

SONNY
Just gimme the pills.

LEROY
You already took wake-ups...

SONNY
I don't need no Mama, Leroy.

But the image of Leroy sewing buttons on suddenly strikes Sonny as funny. He begins to laugh.

SONNY
(continuing)
Just when you finish your sewing, would you burp me please.

Leroy reluctantly gets a pill vial from the cabinet, hands Sonny two yellow capsules. He swallows them with a beer.

WENDELL
Ranch for sale in Colby...four hundred fifty acres, cattle and...

LEROY
(to Sonny)
Wish you'd a bought that ranch in Farina...'stead a the Malibu place.

24/25 CONTINUED: (3) 24/25

SONNY
You were in that water faster than anybody, Leroy! Flappin' around like a damn penguin. What the hell's wrong with you guys? You got room service, you got ladies in the lobby, you fly first class, the laundry comes back with tissue paper in it. Hell, we're livin' like millionares.

LEROY
Cowboys in the ocean? Don't make sense.

SONNY
Beats goin to work every night havin a bull tap dance on my back, don't it?

WENDELL
Leroy, get that thing pressed before the stadium tonight.

SONNY
Didn't have no horse step on my abdomen today...didn't catch my foot in no stirrup and have no bronc usin my head for a ping-pong ball...

25A EXT. A MINOR LEAGUE STADIUM - NIGHT 25A

We HEAR SOUNDS OF THE GAME, as Sonny roars up in his white Cadillac. He gets out, starts toward his trailor when he sees the AMPCO Man coming toward him. Sonny sneaks a look at his watch, but for once the AMPCO Man doesn't look annoyed. He looks smug.

SONNY
Ahh... some car trouble. Gonna change right now.

AMPCO MAN
No rush. Come with me a minute.

This isn't their usual routine. Sonny follows AMPCO under the stands to a place where they can see the field. As they reach it we HEAR:

ANNOUNCEMENT
Ladies and gentlemen, for Country Breakfast... The world's greatest cowboy... Mr. Sonny Steele!

25B ON THE BALL FIELD - DARKNESS 25B

Suddenly, out of the dark, a rider in Sonny's light-up suit makes a grand circle in front of the unseen CHEERING CROWD.

25C CLOSE - SONNY 25C

Stunned.

SONNY
That's not...

AMPCO MAN
They don't know it.

25D FULL SHOT - THE NIGHT RIDER 25D

Just a shape. The outline of a man, a backdrop for the flickering lights.

25E CLOSER - SONNY 25E

Watching the part of him that "belongs" to AMPCO. HOLD on his face. Then:

27 EXT CAESAR'S PALACE - FRONT PARKING LOT - DAY 27

A phony corral -- white log fence, green AstroTurf. From a luxurious van, Rising Star is led down a ramp by his wrangler, TOMMY. News cameras turn, the crowd, including Leroy , "oohs" and "ahhs". Flashbulbs pop. Wendell comes up.

WENDELL
Where the hell is he?

LEROY
Proly drunk in Barstow.

Behind them, commotion, as some celebrities enter.

29 INT LOBBY AREA - CAESAR'S PALACE - DOOR 29

The crowd at the door gives way to BUD BRODERICK the AMPCO film star, and his companion, starlet JOANNA CAMDEN. More flashbulbs, as they smile and sign autographs.

30 A BANK OF ELEVATORS 30

Cases of camrea equipment are being put on one elevator. They are stenciled W.B.C. DIGEST. When the cameraman, BERNIE, is satisfied that they are safe, he moves to join his group at the other elevator. Among his group is his assistant, ERIC, and HALLIE MARTIN, thirties, chic, urban and at the moment very bored. They are attended by FITZ-GERALD, the AMPCO PR Chief.

BERNIE
What time is the press conference?

Hallie shrugs.

FITZGERALD
You've got half an hour.

Elevator arrives. We FOLLOW them in.

31 INT ELEVATOR - FITZGERALD, HALLIE, BERNIE, ERIC 31

Hallie leans her head back against the corner, eyes half-closed.

FITZGERALD
I'm sure you'll love your rooms, the place is yours, we've got half a dozen movie people, Bug Broderick just came in with Joanna Camden. Rising Star's here. We got the biggest damn Earth Mover you ever saw...a helluva show planned for tonight and --

BERNIE
What're you doing with the horse?

(CONTINUED)

31 CONTINUED: 31

FITZGERALD
He'll be onstage with Sonny STeele, you know, the cowboy we use for Ranch Breakfast.

BERNIE
(to Hallie)
Worth covering?

FITZGERALD
(nervously)
Well...there's better stuff. The cowboy's a peach of a guy -- but not terriffic copy. Lot's of "yup" and "shucks".

Hallie's eyes open slightly.

FITZGERALD
(continuing)
He's no interview --I'd steer clear.

32 INT HALLWAY - ELEVATOR DOORS OPEN 32

Fitzgerald remains inside elevator.

FITZGERALD
See you downstairs.

CAMERA follows Hallie, Bernie and Eric down hallway.

HALLIE
Yup....So they don't want us to talk to the cowboy.

BERNIE
Where do you want to start? I gotta get a sandwith.

HALLIE
What do you mean where do I want to start? With the cowboy, of course.

BELLMAN
Right here, Miss Martin.

33 INT LOBBY - CAESAR'S PALACE - DAY 33

More flashbulbs. CAMERA SPOTS a sweet-looking blonde in her middle thirties as she approaches the desk. Her voice has a Southern twang when she speaks.

(CONTINUED)

33 CONTINUED: 33

WOMAN
Excuse me, has Mr. Sonny Steele checked in yet?

CLERK
(referring to notes)
I don't have him listed.

34 INT. CLEOPATRA'S BARGE - BAR - DAY 34

OPEN CLOSE on a small tape recorder. A finger presses "START." Two drinks are set down beside it and CAMERA PULLS BACK to REVEAL a nervous Wendell in conversation with Hallie.

HALLIE
That's a very unusual watchband.

WENDELL
Thank you, ma'am, it's Indian.

HALLIE
May I see it?

Wendell takes off his watch, hands it to her, all the while trying to keep an eye on the door for Sonny. Hallie puts the watch on.

HALLIE
(continuing)
It's lovely.
(hands it back)
Listen... why would AMPCO ask us not to interview Sonny Steele?

WENDELL
Where'd you hear that?

HALLIE
One of your AMPCO people.

WENDELL
Well... that don't mean anything. They're just a little down on Sonny right now... he ain't been actin' himself lately. He's a cowboy... sometimes he loses the best part of himself.

HALLIE
What's the best part of himself?

(CONTINUED)

34 CONTINUED: 34

WENDELL
Oh, you'd have to know him a long time to know that.

HALLIE
How long have you known him?

WENDELL
Long, long time... 'fore his daddy died. Came up to my knee.

CAMERA HAS PULLED AWAY, and now PANS all the activity in the casino -- displays, celebrities, and always the flashbulbs.

35 LONG VIEW - THE MOUNTAINS ACROSS THE DESERT - SUNSET 35

The sun is a bloody yolk melting into the mountain tops. MUSIC UP. HOLD, then:

36 CLOSEUP - A GLOVED ELECTRICIAN'S HAND 36

He throws a large toggle switch.

37 FULL SHOT - A SIGN 37

It lights into life. Animated! A giant smiling cowboy, with a moving arm... hitchhiking. Thousands of blinking lights.

38 SWISH PAN FROM A CLOCK TO ANOTHER ELECTRICAL SWITCH 38

Another hand throws this switch.

39 FULL SHOT - A SECTION OF "THE STRIP" 39

Three more signs leap into life. Moving, blinking, silently shouting for attention.

40 EXTREME CLOSEUP - STILL ANOTHER SWITCH 40

Sparks fly as this one is slammed home.

41 WIDE ANGLE - THE ENTIRE LAS VEGAS STRIP - SUNSET 41

In full dress. A hundred million kilowatts, moving, gyrating, spinning, expanding.

(CONTINUED)

41 CONTINUED: 41

Through the center of this electric jungle, Sonny's white cadillac appears, threading it's way thæoughK the traffic. As it PASSES CAMERA, HOLD.

42 EXT CAESAR'S PALACE - SONNY ARRIVING - SUNSET 42

He's driven hard and he and the car show it. He starts towards the entrance, but notices Rising Star's corrall. He moves to it, takes of his sunglasses and stares at the animal through red-rimmed eyes.

WENDELL'S VOICE
Sonny!!

He rushes up, grabs Sonny by the arm and drags him toward the entranceway.

WENDELL
(continuing)
Dammit, where you been?

SONNY
(looking back;)
Hooo...he's slick.
(then)
What's...what's he doin' in the parking lot?

WENDELL
I don't know, but he got here on time. C'mon!

43 INT LOBBY - WENDELL PULLING SONNY 43

WENDELL
Press conference already started... Danny Miles been waitin' all damn day to rehearse you...

Leroy joins them, holding a coat for Sonny. He slips it on , in movement, while he grabs a cocktail from a passing waitress.

SONNY
What do I hafta do? Do I hafta say something?

WENDELL
Son, there's been hell to pay around here...all them news people -- so just behave, willya? Just behave.

43A HALLWAY NEAR CONVENTION CENTER - SONNY, WENDELL, LEROY 43A

Walking fast.

LEROY
Blow in my face...here's some tic-tacs.

SONNY
You won't guess who I seen. Rush and Hawkman an ol' Edgar Stone. They all send "hello" and Foggy Tates' wife Louise, she gimmee this handkerchief.

He takes a silk kerchief from his pocker, smells it.

SONNY
(continuing)
Smells just like her.

LEROY
Told you he'd be in Barstow.

SONNY
Damn they got pretty girls in Las Vegas!

WENDELL
Sonny,this thing is a big deal fer these people. I never seen 'em so nervous. Company's tryin to buy up some big bank and they want this thing all to go real smooth now.

They stop in front of the entrance to a conference room.

SONNY
What's in here?

WENDELL
Press conference! And you're late. Now don't tell no jokes and don't lift nobody's dress!

SONNY
What am I supposed to say?

WENDELL
Nuthin, with any luck!

He pushes him in.

44 INT BANQUET ROOM - PRESS CONFERENCE - NIGHT 44

In progress. Reporters on folding chairs facing a dias. One empty chair. Sonny steps in.

45 MED SHOT - HALLIE & BERNIE 45

TIGHTEN on her as she studies Sonny.

46 HALLIE'S POV - SONNY 46

A man who shouldn't be at a press conference. Fitzgerald glares at him, as he tries to slip into the empty seat as inconspicuously as possible. At the center of the dias is DIETRICH, the second in command of the AMPCO corp.

REPORTER #1
Do you anticipate opposition to the takeover of Omnibank?

DIETRICH
Just a moment...this isn't a take-over, this is a merger.

REPORTER #1
But Omnibank has always fought takeovers...mergers, isn't that --

DIETRICH
We think that attitude is changing, and all for the better.

FITZGERALD
(rescuing)
Troy Reed looks about ready to jump out of his skin...What's your question, Troy?

TROY
(to Bud Broderick)
Bud, you've played opposite just about every major actress. Who in your opinion is the best...kisser?

Reporters chuckle: Broderick waits, then:

BRODERICK
That would depend on what part of the body you have in mind.

Sonny stares at him. A big laugh, Broderick yells over it.

BRODERICK
(continuing)
And I dare you to print <u>that</u>!

Hallie gets to her feet.

(CONTINUED)

46 CONTINUED: 46

HALLIE
Mr. Steele, why'd you come forty-five minutes late for the press conference?

She's quieted the room. Sonny is startled by the directness of the question. He looks her over for a moment.

SONNY
Ahhhh...well, I didn't get here on time.

A laugh.

HALLIE
I see...Do you eat the cereal that you advertise...Ranch Breakfast?

SONNY
Yes ma'am...I do.

HALLIE
One follow up question; You were three times All Around World Champion Cowboy --

SONNY
--Five times, ma'am.

HALLIE
Excuse me, five times...and now you sell Breakfast Cereal. How do you feel about that?

Reporters and Executives watch the exchange. Sonny stares at her.

SONNY
...Good. It's my...who the hell <u>are</u> you lady?

FITZGERALD
--Ahh...we're running a little behind. Mr. Sears has invited you to be his guest at the reception across the hall, before the show. I hope to see you all there. Thank you very much. Thank you.

(CONTINUED)

48 CONTINUED: 48

Sonny only half-listens. He walks around Rising Star, patting him, clucking. He hears the horse's breathing.

SONNY
What you got him on?

WRANGLER
Penicillin.

A cynical look from Sonny.

WRANGLER
(continuing)
...and a little Bute.

SONNY
That tendon should be bandaged.

WRANGLER
They think it wouldn't look right.

DANNY
Ahh hello...Sonny, the first thing you do after you stop is you say --

SONNY
--your horse is stoned.

WRANGLER
How we gonna get him up here on this stage in front of all these --

DANNY
--Excuse me, gentlemen! We're trying to rehearse! Sonny, your first line is --
(checks script)
'Ranch Breakfast -- a champ's way to start the morning' --then you look at the horse and you say, 'Ain't that right, Rising Star... if you agree, don't say anything. That's where the laugh comes.
(hands script)
You try it.

Sonny glances at the script, starts to read:

SONNY
'Ranch Breakfast -- a champ's way to start the morning...'

He stops - looks at the horse - troubled.

48 CONTINUED: (2) 48

DANNY
Then you say, 'Ain't that right, Rising Star? If you agree, don't say anything!'

SONNY
'Ain't that right, Rising Star?
(pause)
"If you agree, don't say anything.'

He sets the script down.

SONNY
(continuing)
OK...OK. Can somebody write these dialogues on the saddle there.

He starts away.

DANNY
I didn't expect Olivier, but this is ridiculous.
(to the wrangler)
The man has no sense of Theatre.

49. INT HALLWAY - CAESAR'S PALACE - SONNY & WENDELL 49

Sonny is walking fast. Wendell tries to keep up.

WENDELL
Sonny this is Hunt Sears, Chairman of the board, this ain't no AMPCO flunkie.

SONNY
This it here?

WENDELL
You're in no shape to talk to no Hunt Sears.

SONNY
What I gotta do first, jog?

They are at the curtained entrance to the convention center. Before Wendell can stop him, Sonny enters.

50 INT CONVENTION ROOM - SONNY ENTERING 50

SEE it the way he does. Advertizing displays everywhere. Animated, lit, adorned with models. Brochures being handed out, music playing in the bg. Happy AMPCO exec's with wives and mistresses. Sonny calls out to an AMPCO blazer.

SONNY
Sears here?

BLAZER
Scissors?

SONNY
Your boss!

BLAZER
Yeah...I think he is.

50A ANOTHER AREA - HALLIE & BERNIE 50A

She directs his filming of a large AMPCO earth-mover display, backed by a brightly lit mural of the logo.

HALLIE
Don't make it look like an AMPCO Commercial.

BERNIE
That's what it is, an AMPCO Commercial.

(CONTINUED)

50A CONTINUED: 50A

HALLIE
Then let's--

As she turns her head she suddenly reacts.

50B HALLIE'S P.O.V. - SONNY 50B

Across the room, he has been accosted by one of the reporters and his girlfriend.

50C CLOSE SHOT - HALLIE 50C

Studying him. Then she moves foreward towards where he is.

51. TRAVELLING WITH SONNY - THROUGH CROWD 51.

A MAN in a suit has latched onto him.

SUIT
It'll be his first horse, what kind you think is best?

SONNY
How old's your kid?

SUIT
Six.

SONNY
Then you want a short horse.

He has arrived before the twice life-size cut-out of himself. He stares up at the blinking lights.

51A ANOTHER AREA - TOLAND, DIETRICH, FITZGERALD 51A

They are flanking a dark bespectacled man, quietly dressed. This is HUNT SEARS, corporate genius behind the AMPCO empire.

DIETRICH
Out of the blue, we're on the Omnibank merger...who the hell was that guy?

FITZGERALD
Perry Cross, Washington Bureau of the Times, he's connected at Treasury.

TOLAND
He shouldn't have been at the conference.

(CONTINUED)

50A CONTINUED: 50A

SEARS
Spilt milk.

A couple comes up to shake hands.

SEARS
(continuing)
Hello Harold....
(Toland whispers in his ear)
and...Mae, isn't it?

Mae is delighted to be remembered.

52 ANOTHER ANGLE - SONNY 52

He turns from the display as a waitress passes. He grabs a drink from the tray, as a pretty actress approaches him. She is SUNNY ANGEL.

ANGEL
Hi famous cowboy, I'm Sunny Angel.

But Sonny is looking past her to Hallie. They are separated by the crowd. There's an awkward intensity in the way they regard each other.

ANGEL
"Revenge of the Cheerleaders"?
"Stews in Chains"?

Sonny is about to speak to Hallie, as an AMPCO executive pulls him around to face a middle-aged COUPLE

AMPCO
Sonny, there's a couple of people I'd like you to meet. This is Mr. and Mrs Phillips.

SONNY
(to Hallie)
The 'mean question' lady.

MRS PHILLIPS
What?

HALLIE
(calling back)
Just curious.

(CONTINUED)

52A CONTINUED: 52

AMPCO
George Phillips--the 'Million Dollar Club.' He sold a million dollars worth of Ranch Breakfast -- wholesale...

ANGEL
(leaving)
Sure like the way you twinkle!

SONNY
(to Hallie)
You know what curiosity done to the cat.

AMPCO
...and this is Mrs. Phillips.

SONNY
How'd you do.

MRS PHILLIPS
I just love that...that big picture of you.

MR. PHILLIPS
Very, very effective, very eye-catching.

AMPCO
Grace, why don't you get over there in front of the poster with Sonny and George can take a picture of you to send back home.

SONNY
I'll tell you what, why don't ya take Grace's picture in front of the picture of me...with the box with my picture on it..holdin' the box...with the picture of me? Then ya got Grace...and a whole lot 'a pictures of me.

He sort of smiles as he backs off.

53 TRAVELLING WITH HALLIE - AND TROY REED 53

The reporter who asked the asinine question of Bud Broderick earlier.

TROY
We met in New York.

(CONTINUED)

53 CONTINUED: 53

HALLIE
Did we like each other?

TROY
I don't think so.

54 TRAVELLING WITH SONNY - MOVING TOWARD BAR 54

Still looking for Sears. A NEW MAN accosts him.

NEW MAN
Listen, I want to talk to you about Salt Lake and that TV show in Denver. We made some changes in your copy --

SONNY
--Bet it's shorter, right?

Joanna Camden moves in with a photographer.

JOANNA
Hello Sonny, I'm Joanna Camden, this is madness, would you believe yesterday I was in Norway. This guy wants to take our picture.

55 LEROY AND WENDELL - ENTERING 55

LEROY
Why'd you leave him go in here in the first place?

WENDELL
Just shut up and find him!

56 CLOSE SONNY - AT THE BAR 56

A moment of privacy. Then Bud Broderick enters.

BUD
Oh, Boy, this is a crazy business we're in, isn't it? Gets to ya. I'm lookin' for a place t'get away from it all. You're a cowboy, you know what I mean. Some place where I can just clear up the old brain. Ride out there and breath in the air. I mean the real stuff, Montana, Wyoming.

SONNY
I think you ought to stick closer to Malibu.

He sees Sears, moves away from the bar.

56A TRAVELLING WITH SONNY 56A

Sunny Angel hits on him again.

ANGEL
Hey...I saw you ride in Cheyenne ...you sure stay on a long time.

He walks right past her and towards Sears group.

57 SEARS, SONNY AND EXECUTIVES - NEAR MOTORCYCLES 57.

Toland might try to stop Sonny, but;

SONNY
Mr. Sears --

SEARS
Hello Sonny. About time we finally met isn't it?

SONNY
Yes sir...it's about time we met.

SEARS
Everyone here know Mr. Steele?
(they nod)
What do you think of our horse? Couldn't find you a better straight man could we?

SONNY
Mr Sears, I'd like to have a word with --

TOLAND
Perhaps later, Mr. --

SEARS
Beautiful animal isn't it, Sonny?

SONNY
He's an amazing animal...but... he don't belong in no parking lot in Las Vegas.

SEARS
(warmly)
I don't suppose Las Vegas is the most natural place in the world for any of us, is it?

SONNY
I don't know...that horse ain't feelin' good.

(CONTINUED)

57 CONTINUED: 57

FITZGERALD
(patting Sonny's shoulder)
Well let's get him a drink.

He laughs, no one else does.

DIETRICH
I guarantee you that animal gets better care than you or I.

TOLAND
He represents a substantial investment - you can be sure we've entrusted his care to experts.

SONNY
(an edge)
Well them experts ain't so expert!

There would be a strong reaction, but at this point a matron comes up with a picture of Sonny.

MATRON
Mr. Steele, would you sign this please...for my daughter, Tammy.

He signs quickly.

57A CLOSE SHOT HALLIE - NEAR THE HEAVY MACHINERY 57A

She leans against something, watches.

57B BACK TO SONNY, SEARS AND EXECUTIVES 57B

SONNY
There you go, Ma'am.

Hands her the picture.

FITZGERALD
Listen, Sonny, why don't I have Mr. Sears secretery make an app--

SONNY
What you doin' stickin' him up on a stage with a bunch of Chorus girls? Why would you want to do that?

DIETRICH
Just a minute, Mr. Steels --

SONNY
I'm talkin' to <u>him</u>.

(CONTINUED)

57B CONTINUED 57B

SEARS
It sells product. You mustn't try to apply logic to advertising, Sonny, it'll only confound you.

The Matron darts back in again.

MATRON
Excuse me, could I have my pen back.

Sonny gives it back to her.

SONNY
Wait a minute...now I gotta get on him here in a few minutes and ride him out on a stage full 'a dancin' girls and circle three times...and stop on some dot... 'applause , applause, applause', why I don't know --

Sears patience is growing thin.

SEARS
- Yes?--

SONNY
Well...it don't feel right. Seems wrong. All them lights winkin' and blinkin'. Listen, I used to rodeo, I was pretty good at it --

SEARS
That's irrelevant.

SONNY
To who!!

SEARS
Mr. Steele, this is a conversation we should have at another time.

SONNY
Would it matter?

SEARS
What matters is that you fulfill the requirements of your contract, which do not include passing judgement on corporate policy.

SONNY
There wasn't anything in my contract about ridin' toy horses --

(CONTINUED)

57B CONTINUED: (2) 57B

SEARS
You're not in rodeo anymore... and actually you're more famous now, aren't you? Your face is on millions of boxes, on billboards all over the country--

SONNY
I'm not talkin' about ---

SEARS
--I'm talking about the fact that you voluntarily accepted a highly paid, relatively simple job that more than a handful of cowboys would give their right arm for.

Sonny stares at him...a long moment.

SONNY
You're right.

SEARS
I don't want <u>just</u> to be right.

SONNY
You want me to like it?

SEARS
It would be a factor in our working relationship.

FITAGERALD
Mr. Sears, we'd like to get a picture of you with Joanna Camden ...by the Earth Mover.

They move away, leaving Sonny.

57C TRAVELLING WITH SEARS AND EXECUTIVES. 57C

As they move towards the heavy machinery.

TOLAND
I'm sorry, sir.

SEARS
It's allright. Apparently it was necessary.
(to Dietrich)
When this is over -- get rid of him.

58 ANOTHER PART OF THE ROOM - SONNY ON HIS WAY OUT 58

Once again, Sunny Angel is in front of him.

ANGEL
Too big to talk to me, huh?

SONNY
Lady, either leave me alone or take off your dress.

She goes into a karate stance, nails him hard, sends him back into a table of canapes. Everyone shuts up, turns to stare.

LEROY'S VOICE
Wendell, I found Sonny!

PAN TO Hallie, staring down at him.

59 INT LOBBY - SONNY MOVING THROUGH

Pieces of canape on his shirt. As he moves TOWARDS US he stops abruptly, does a 180 turn, seeing someone, and ducks down an alley of slot machines. At the end he peeks around a corner, then moves back the other way, convinced he's safe. But he comes face to face with CHARLOTTA, the blonde woman we saw earlier at the desk. He reacts quickly, trying to cover it.

SONNY
Heyyyy...!

CHARLOTTA
Got a quarter?!"

SONNY
Charlotta.....

CHARLOTTA
Sonny --

SONNY
Don't say it! I'll bet the checks in the mail. You know Wendell handles all that. Come talk to me.

They move toward the bar.

CHARLOTTA
How is ol Wendell who cain't find a stamp?

60 INT BAR - CLEOPATRA'S BARGE - NIGHT - SONNY & CHARLOTTA 60

A waitress is there immediately.

SONNY
Jack Daniels - beer back, the Lady takes a Rob Roy.

CHARLOTTA
Orangeade. I quit.

SONNY
(stunned)
Orangeade??? You're not born again, are you?

CHARLOTTA
Maybe I am..I got me a record contract now -- all on my own, too. You be sure and tell Wendell Hixson that.

CONTINUED

60

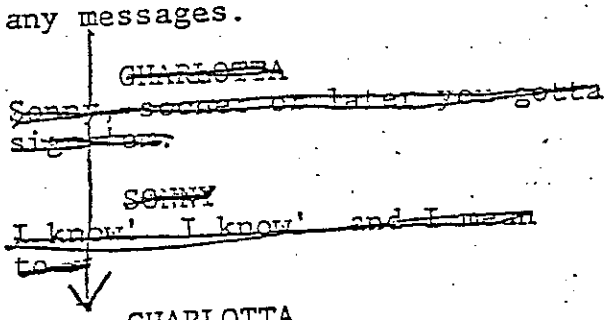
SONNY
You sure are down on Wendell, not that I blame you --the check's always bein' late and all.

CHARLOTTA
I don't want to talk about the checks.

SONNY
Oh....

CHARLOTTA
You know what I want to talk about, I want you to sign the papers! Don't you think I saw you try to slip out of here? I left three messages at the desk, and I...

SONNY
Hold on! Hold on! I never got any messages.



CHARLOTTA
The judge said you had to sign 'em and I heard your own damn lawyer tell you to sign 'em. Don't you ever want to be divorced for real?

SONNY
Yes, I do, it's just I been so busy.

CHARLOTTA
Busy?? Doin' what, makin up excuses? You got somebody now who waits up all night cause you got a 'flat tire'? "Lost your keys... or you' 'ran outa gas'...took a 'wrong turn'. Show up at six o'clock in the mornin spectin' me to feed breakfast to a dozen cowboys, 'cept some of 'em was cowgirls who didn't bother to look like they been in the back seat?

60 CONTINUED: (2) 60

SONNY
Charlotta, you got a mean damn mamory...couple a little parties --

CHARLOTTA
Couple?? That light-up suit must of give you shock-treatment, I'm talkin' a lot 'a parties and a lot 'a back seats--

SONNY
If it hadn't been for back seats we'd 'a never met!

CHARLOTTA
--And you're probably still doin' it. Stayin ' up all night, burnin' yourself out. You're only walkin' around to save funeral expenses!

SONNY
Then smile...you'll get my insurance!

CHARLOTTA
They cancelled your insurance. I got your medical report. You know what your skelton looks like in them x-ray pitchers?? A goddam junkyard! You couldn't get through an airport ~~medical~~ metal detector stark naked. Pins and wires! Pins and wires!

SONNY
Gimme the papers.

She's surprised. Checks to make sure he means it. Takes the papers out of her purse, hands them to him with her pen. She points to the places for him to sign.

CHARLOTTA
What's in there's real fair.
(watching him sign)
You look like hell.

SONNY
(still signing)
And you look terriffic.
(looking up)
Why don't you come up to the room?

(CONTINUED)

60 CONTINUED: (3) 60

CHARLOTTA
I can't.
(then)
You just know what'd happen.
Besides I got somebody really
likes me now.

SONNY
(handing her the papers)
That's not hard to do.
(then)
Who's the fella?

CHARLOTTA
(proudly)
Billy Roy Fix.

SONNY
(smiling)
Guess there's just somethin'
about us Western Stars.

He stands up, pats her cheek.

SONNY
Bye darlin'

63 ON STAGE - MAIN ROOM - CAESAR'S PALACE - NIGHT 63

The show in progress. A review number celebrating AMPCO. Machinery and chorus girls. Special effects and MUSIC.

64 BACKSTAGE AREA 64

Sonny walks into the area where Rising Star is saddled, being gentled by the Wrangler. The horse is decorated like Sonny; light bulbs in a leather collar around his neck and over his chest. Danny Miles paces nervously.

DANNY
Well... Mr. Steele.

Sonny ignores him, stares at the horse for a moment. He walks over and looks at the performers on stage. CAMERA PUSHES IN ON HIS FACE. He moves back to Rising Star, swings into the saddle, takes the reins from the Wrangler.

DANNY
(referring to cue sheet)
After this number, then the motorcycle daredevils -- God save us -- and then you and the horse.

But Sonny has begun moving Rising Star toward the stage entrance. Danny watches him, first puzzled, then alarmed, as Sonny plugs himself in and lights himself and the horse.

DANNY
Not now!...

Too late.

DANNY
(continuing)
... not now!

65 ON STAGE - RISING STAR AND SONNY 65

The review continues. The horse appears upstage. The audience notices Sonny's entrance first. As the performers try to ignore him, go on with the show, Sonny rides slowly, deliberately down the middle of the stage to the head of the ramp.

66 NEW ANGLE - THE AUDIENCE 66

They're delighted -- they jabber and point. Some get to their feet, applaud. Everybody ignores the disintegrating show as Sonny rides down the ramp through the room.

67 ON THE MAITRE D' - MAIN ROOM EXIT 67

He watches in disbelief as Sonny rides up to him -- nobody's told him about this part of the show.

SONNY
Well? Open the door.

The MAITRE D' hesitates, then pushes open the doors.

MAITRE D'
Sorry, Mr. Steele... Nobody told...

68 INT. CASINO - CAESAR'S ALACE - SONNY AND RISING STAR 68

Sonny holds him back, forcing him to walk in an important, stately way right through the middle of the pit and to the front entrance of the hotel, the lights on his suit constantly twinkling. The gamblers react the same way as the audience in the showroom.

69 EXT. ENTRANCE - CAESAR'S PALACE - SONNY RIDING OFF - NIGHT 69

The carparkers, the MAJOR DOMO watch Sonny come out of the hotel, pause for a second and then continue riding -- faster, toward the street. A bewildered tourist stands dumbfounded.

TOURIST
Did you see...

MAJOR DOMO
Must be <u>some</u> breakfast food.

70 EXT. PARKING LOT - SONNY AND RISING STAR - NIGHT 70

His electric suit flashing in the Las Vegas night -- Rising Star loping along -- his light blinking with Sonny's.

71 BACKSTAGE - MAIN ROOM - CAESAR'S PALACE - NIGHT 71

Frantic activity -- chorus girls troop, bewildered through the wings as the SOUND OF REVVING MOTORCYCLE ENGINES deafens us. A frantic Danny Miles shouts to the motorcyclists:

DANNY
Forget the routine!... do the finale first!

Someone grabs his arm.

DANNY
(continuing)
Get your hand off me! Can't...

He whirls and faces a confused and angry Dietrich.

DIETRICH
What the hell's going on!? Why'd you change... I mean, what's Steele doing with the horse?

DANNY
What are you people doing with Steele!???

72 EXT. LAS VEGAS STRIP - SONNY AND RISING STAR - NIGHT 72

Moving through the collage of neon. People stare, some even wave. A police car passes, pays no attention. There is the beginning of a new look on Sonny's face.

73 EXT. A CORNER - LAS VEGAS - NIGHT 73

Sonny and Star turn off the thoroughfare, and head down a darkened street. Sonny reaches down, unplugs his cords, and the twinkling lights go out, as he and the horse fade into the black desert night.

74 INT. CASINO - CAESAR'S PALACE - HALLIE - NIGHT 74

She streaks through the gambling tables with Bernie, her cameraman, in tow.

75 INT. SEARS' SUITE - CAESAR'S PALACE - NIGHT 75

Dietrich, Toland and another executive all look grim. Fitzgerald chews Gelusil. Sears is packing angrily. Danny Miles is seated with the Wrangler we saw earlier standing stoically by.

(CONTINUED)

DIETRICH
Hunt, it's done all the time. The tranquilizers keep him calm, the Butazoladine was for the tendon...

Fitzgerald answers TWO PHONES in the b.g. Turns, calls:

FITZGERALD
Mutual Indemnity and the Nevada State Police, which do you want?

SEARS
Neither! I want this kept quiet

FITZGERALD
Like World War Two?

WRANGLER
You might as well know the rest, Mr.. Sears. Sonny knows horses, I think he guessed we were using steroids to muscle him up.

SEARS
(impatiently)
Are they dangerous??

WRANGLER
Well... they make the horse sterile.

DIETRICH
Temporarily! It's just a side effect.

Sears is too angry to speak. He just glares at them.

DANNY
Ah... the world of illusion.

SEARS
This is like handing a loaded gun to Unibank. We're not talking about a horse, gentlemen. We're talking about blowing a three hundred million dollar merger! If Steele talks to anyone before he's caught, we're finished. AMPCO and the horse are the same thing! If we've mismanaged the horse, then we've mismanaged the corporation... our stock goes down, and there goes the merger!

(CONTINUED)

75 CONTINUED: (2) 75

FITZGERALD
Couldn't he have called the S.P.C.A.?

DIETRICH
What do you want to tell the reporters?

SEARS
To go back to bed.

FITZGERALD
I don't think that's possible.

SEARS
One drunken cowboy!

76 INT. HALLWAY OUTSIDE SEARS SUITE - REPORTERS - NIGHT 76

They have been waiting. Some are drinking, smoking, all are anxious to file stories. As the door opens and Fitzgerald appears, they move in on him like a pack of hungry wolves.

FITZGERALD
(hands up)
Hey, guys, there's nothing I can...

REPORTER #1
Is this your stunt, Fitz...?

FITZGERALD
... tell you now, I don't know any more...

REPORTER #2
Did he steal the horse?

FITZGERALD
... than you people know.

REPORTER #1
You look serious, Fitz, do you have insurance?

FITZGERALD
We won't need insurance!

HALLIE
Oh, I see, it's just his regular midnight ride on the strip, right, Fitzgerald?

(CONTINUED)

76 CONTINUED: 76

FITZGERALD
Look, if there's anything more to say, we'll see you in the morning. Please, fellas, restraint... restraint, huh? I'm going to bed, I suggest you do the same.

77 EXT. DESERT - HELICOPTERS - NIGHT 77

Like giant insects, three of them swoop past, their powerful spotlights panning the desert floor. HOLD on the moonlit landscape. Then, seemingly out of nowhere, come the shadowy figures of Sonny and Rising Star, moving ghostlike across the sand.

78 INT. HALLIE'S ROOM - CAESAR'S PALACE - NIGHT 78

CLOSE on tape recorder. PULL BACK to see her seated at a desk. She has a drink, is smoking and studying publicity photos of Sonny. She wears glasses, her shoes are off and her clothes loosened.

WENDELL'S VOICE
(from the tape)
'... and then when Sonny's daddy, 'ol Shelton, died, Gus raised him. Sonny was married right in Gus's living room. Ever a man loved a man... Sonny surely loves Gus Atwater.'

Hallie examines Sonny's photos. Most are the usual empty glossies. But one is more candid, off guard... something vulnerable, trouble shows through. CAMERA PUSHES to this photo as Wendell's voice continues:

WENDELL'S VOICE
'And when that woman quit him, you know where Sonny came to cool himself out. Course, Gus is gettin' old and strange these days.'

HALLIE'S VOICE
'Why'd she quit him?'

WENDELL'S VOICE
'Who knows... Sonny may 'a been in the public eye, but he always keeps his private life private.'

79 EXT. - HIGH ANGLE - NEVADA DESERT AND MOUNTAINS - DAWN 79

The first rays of the sun sparkle across the vastness of the desert floor. In the distance is a cluster of small trees.

80 CLOSER - THE STRAND OF TREES - SONNY - DAWN 80

Curled up in a tight ball on the desert floor. He opens one eye. The light hurts. He blinks, stares, sees the expanse of sand, then the legs of the horse, then the horse himself. He has a terrible hangover. Everything hurts. He gets to his knees, wincing, and crawls painfully to the horse. He gently examines the swollen tendon on the horse's back leg. As he touches it:

SONNY
Goddammit...
(then)
Sorry 'bout last night.

He creaks to his feet, puts the saddle on the horse but does not cinch it. Then he takes the reins in his hand.

SONNY
C'mon, junkie, we still got some ground to cover.

He gets his bearings, then the two move AWAY FROM CAMERA, Sonny on foot leading the horse..

81 HIGH ANGLE - SMALL CABIN - DAY 81

With a broken down porch, and ramshackle shed in back. Parked awkwardly beside the shed is a mud-covered but new Tioga Camper. Scrawled across the spare tire is "WILD BLUE YONDER." Scrawny chickens peck and squawk. Faint strains of a squeaky FIDDLE drift up toward us.

82 CLOSE - SONNY WITH RISING STAR - HILLTOP - DAY 82

Staring at the cabin. Despite the sweat and dust and obvious fatigue, the trace of a smile begins.

83 INT. PRESS CONFERENCE - CAESAR'S PALACE - MORNING 83

News cameras film Dietrich as he reads his formal announcement to reporters. Hallie and Templeton are there. CAMERA PUSHES to Dietrich.

(CONTINUED)

83 CONTINUED: 83

DIETRICH
We have been advised by the Attorney General of the State of Nevada that the theft of Rising Star is grand larceny, a felony. In the event this proves to be a deliberate act, a felony warrant will be issued for Mr. Steele. At this time, however, our primary concern is the welfare of our horse.

84 INT. CASINO - SLOT MACHINES - FITZGERALD AND HALLIE 84

Fitzgerald has a drink and a hatful of quarters. He plays the slots throughout the following.

HALLIE
What did he say to Sears at the reception? They were at each other, what's that all about?

FITZGERALD
Give us a break will you, Ha --

HALLIE
-- Ransom... what about ransom?

FITZGERALD
The man's not that crazy.

HALLIE
Have you thought of brain damage? He's been tossed off a horse enough times.

FITZGERALD
So the cowboy's emotionally disturbed, who isn't?

HALLIE
Are you saying he made a mistake and he'll bring it back when he 'cools out' and returns to his senses?

FITZGERALD
I don't know! Lemme alone -- I don't know any answers, I don't know why he took the horse. I don't know from brain damage, I don't know from cooling out? Go find some good news, willya for Chrissakes!

(CONTINUED)

84 CONTINUED: 84

HALLIE
(to herself)
'... cools out...'

She whirls quickly and moves away. Fitzgerald plays slots.

85 INT. HALLIE'S ROOM - CAESAR'S PALACE - DAY 85

She rushes in, moves quickly to her tape recorder, presses the rewind button, waits, then hits the "play" button.

WENDELL'S VOICE
'... he "Indian Gentled" that horse, and when he was done you could put a baby infant on it. That's when he was about... oh, thirteen.'

She hits "fast forward." Scrambled sounds, then she hits "play."

WENDELL'S VOICE
'... Sonny's daddy, 'ol Shelton died, Gus raised him. Sonny was married right in Gus's living room. Ever a man loved a man... Sonny loves Gus Atwater. And when that woman quit him, you know where Sonny came to cool himself out. Course, Gus is gettin' old and strange these days.'

86 INT. CONVENTION HALL - AMPCO DISPLAYS - DAY 86

Reporters and news people listen to a "spiel" about AMPCO clothes, modelled by high fashion mannequins moving through a staged routine. Hallie moves through the crowd to the "Ranch Breakfast" display that features the cutout of Sonny, complete with blinking lights.

FASHION VOICE
'... in an exciting "jockey" motif, constructed of synthetic fiber developed in AMPCO's new synthetics laboratories. This revolutionary fiber called "AMP-STRAND" will outwear even the most durable nylons.

(MORE)

(CONTINUED)

86 CONTINUED: 86

FASHION VOICE (CONT'D)
An extensive array of rainbow colors with coordinated accessories will be available for mass-marketing by early fall...'

An AMPCO MAN in blazer attends the "Ranch Breakfast" display.

HALLIE
Have you seen Wendell Hixson?

AMPCO MAN
Saw his sidekick hanging around. I think he's in the bar.

87 INT. CASINO BAR - LEROY - DAY 87

having a drink. Hallie enters, spots Leroy and moves to the seat next to him.

HALLIE
Seen Wendell?

LEROY
Oh, God, I haven't seen nobody. Ever'body's crazy 'round here today.

HALLIE
Can I buy you a drink?

LEROY
Got one. It's my limit.

HALLIE
Tell me something, just something personal, are you surprised he did that?

LEROY
Sonny? Oh... Sonny surprised ya. Some surprises ya bigger than others.
(holds his hand out)
Gave me this ring. Just like that one day! Had Wendell's teeth fixed for him.

(CONTINUED)

87 CONTINUED: 87

HALLIE
What's your last name?

LEROY
Smitley.

HALLIE
(snaps her fingers)
Hey, y'know what, I think we have a mutual friend.

LEROY
Oh, yeah, who's that? Who we know?

HALLIE
Gus Atwater.

LEROY
(surprised)
I know Gus, you know Gus? How d'you know Gus?

HALLIE
Where's he from, Tuba City?

LEROY
Nah, hell, he ain't but 30 miles from right here. Up by Mesquite.
(then)
Sonny takes care a' Gus, too. Gives him stuff you wouldn't believe.

88 EXT. TWO-LANE ROAD - TRAVELLING SHOT - DAY 88

ON the back of a TIOGA CAMPER. Written across the spare tire cover is "Wild Blue Yonder."

89 INT. TIOGA - SONNY - DAY 89

driving. He is shaved and is in different clothes. We HEAR a WHEEZING SOUND. As Sonny glances back, we PAN TO SEE Rising Star standing incongruously in the living area of the camper.

90 EXT. POLICE HELICOPTER - DAY 90

making a low pass over the highway.

91 AERIAL VIEW - THE HIGHWAY - DAY 91

The top of Sonny's Tioga. But as we PULL UP AND AWAY we SEE that the road is a mass of recreational vehicles of all types. Sonny's Tioga moves anonymously among them.

92 FULL SHOT - "CELESTIAL AURA HEALTH FOOD STORE" - DAY 92

The small main street of a tiny town. PAN AROUND TO SEE Sonny, blanket over his shoulders, dark glasses on, hat pulled low over his eyes, crossing the street.

93 INT. HEALTH FOOD STORE - DAY 93

A GIRL in sandles, print dress to the floor, waist-length hair, looks up as Sonny enters.

GIRL
'Morning.

SONNY
'Morning. Have any eucalyptus leaves?

GIRL
You must be a Capricorn.

He stares at her.

SONNY
Ahh... have any eucalyptus leaves?

GIRL
Just tea bags.

SONNY
Well, I need some of them tea bags.

GIRL
How many do you want?

SONNY
Four or five dozen.

GIRL
Bags?

SONNY
Boxes.

94 INT. HOTEL CORRIDOR - BERNIE'S ROOM - HALLIE - DAY 94

Bernie stands in the doorway arguing with her.

HALLIE
I'll have it back in twelve hours!

BERNIE
I can't do it, I signed for it. I'm responsible for it. I got to go with you.

HALLIE
I can't take you with me!

BERNIE
Why? What've you got going?

BERNIE
The union says --

HALLIE
Bernie!

BERNIE
No!

HALLIE
Bernie... I'm covering the French elections in April. You want to go to Paris in April?

95 EXT. HIGH PLATEAU - OFF THE ROAD - DAY 95

A small fire burns, smoking heavily. Sonny dumps another batch of the tea bags into the flames. Rising Star stands by with a gunny sack tied around his ears. Sonny grasps the bottom of the sack, rips it open, and spreads it over the smoke making a chimney. Both of them are breathing smoke.

SONNY
Couple more times you'll be breathing fine.
(coughing)
I I live.

96 LONG SHOT - SMALL CABIN - DAY 96

The one Sonny saw earlier.

(CONTINUED)

96 CONTINUED: 96

The camper is no longer in evidence. GUS ATWATER sits in a broken chair on the front porch. He is a grizzled old man whose clothes once fit. He plays a squeaky fiddle. His cracked voice is not always comprehensible. We HEAR bits of phrases like... "Lightnin' hoofs."... "Horrid creatures"... "Rollin' body"... "Husband's error"... "Ungrateful Goddess." He stops, looks up, holds his fiddle in place.

97 GUS' POV - A CAR STOPPING ON THE ROAD 97

Hallie gets out, her tape recorder over her shoulder. The road is some distance from the porch. She lifts her arm as if afraid. Then moves slowly toward Gus. When she is close enough for him to see her clearly, she stops. He smiles, likes her face. Then he improvises, playing at the fiddle.

GUS
(singing; crippled voice)
'Golden wheat... 'bove her head, ... Glimmerrrr... Golden Wheat.'

HALLIE
Mr. Atwater?

GUS
Ya wounded?

HALLIE
No, but I'm looking for a friend of ours.

GUS
Ain't here.

He starts to fiddle, watching her closely. She moves to the porch.

HALLIE
But he was.

GUS
(holding hand out)
Yep, from this high!

HALLIE
Was he here today?

(CONTINUED)

97 CONTINUED: 97

GUS
Here today, gone tomorra'.
(sings)
'Like a flutterin' bird.'
(pause)
Who you?

HALLIE
I work for television. You know television?

GUS
Got one! Works sometimes!
(sings)
'Comes a flashin'.'

Hallie moves closer. She sits on a box near his chair.

HALLIE
Gus... I'm a friend of Leroy's.

GUS
Leroy?!

HALLIE
And Wendell... they told me you'd know where he was.

He cocks his head.

HALLIE
(continuing)
How else would I know where you are? See?
(then)
We're all worried about him. I need to find him. I just want to talk to him.
(then)
I can't hurt him.

GUS
He came here.
(whispers)
Covered with a mist, y'know? Like it floats atop a river...
(sings shakily)
'Grows to a cloud... shuts away the sun.'

(CONTINUED)

97 CONTINUED: (2)

HALLIE
Is he okay?
(then; quietly)
Where'd he go, Gus?

98 EXT. CLOSE - A SHOCKING BLUR OF MOVEMENT - NIGHT 98

The SOUND of HALLIE'S GASP as she is thrown roughly to the ground. A hand stifles her scresm... Sonny's hand. He has her pinned to the ground, his arm raised to strike.

HALLIE
(petrified)
Wait!... It's...

SONNY
(recognizing her)
What??? --

He hits her. She squirms, gasping. The following is overlapped, fragmented.

HALLIE
Don't... please don't --

SONNY
What're you doing? What do you want, how'd you find me?!

HALLIE
Please! You're hurting --

SONNY
How'd you find me, who's with you?!

HALLIE
I'm alone, I'm alone --

SONNY
Who's with you??

HALLIE
I swear!

SONNY
How'd you get here?!

HALLIE
Myself... I drove myself!

(CONTINUED)

98 CONTINUED: 98

SONNY
How??
(raises his arm)
How'd you find me?

HALLIE
Gus! Gus Atwater!

It takes the fight out of him. He moves off of her slowly.

SONNY
How'd you get to Gus?

HALLIE
Can I get up?... Please.

SONNY
How would you know to find Gus?

HALLIE
By accident... I interviewed your friends, I figured --

SONNY
-- Who??

HALLIE
-- Wendell... Leroy... they talked about Gus... I...
(then suddenly)
Listen, what is it with you, you hit my face, you sonofabitch! What the hell's the matter with you?

She slaps him. Hard.

HALLIE
(continuing)
I'm not staying here!

She turns and starts away. Sonny watches her. She stops, turns back, stares at him a moment.

HALLIE
(continuing)
What'd you take the horse for?

Sonny stares at her in disbelief. Then --

(CONTINUED)

98 CONTINUED: (2) 98

SONNY
What're you doing here? You're crazy! Who else knows about Gus?

HALLIE
Nobody. Nobody knows about Gus..
(then)
I'm crazy!? You disappear with somebody's twelve million dollar horse and you call me crazy?

SONNY
Hold it, hold it, hold it!

HALLIE
Don't you hit me!

He begins to walk around her, trying to figure out what to do. She keeps her eyes on his as he circles.

SONNY
Did you scare that old man?

HALLIE
No.

SONNY
Does anybody else know you're here?

HALLIE
I told you nobody knows anything! I don't have any reason to tell anybody anything!

He waits a moment, decides to believe her -- then walks up a slight rise.

SONNY
Go away. Go home.

HALLIE
(following him)
What're you going to do with him?

SONNY
There's a dog food factory in Phoenix. Go home.

(CONTINUED)

98 CONTINUED: (3) 98

Just beyond the rise are the ruins of an old building or two. Behind one crumbling facade Sonny has made camp. A small fire burns. Rising Star is tethered nearby. The remains of Sonny's dinner are beside the fire. He tosses them out, begins to put away the cooking gear. Hallie watches him.

HALLIE
Just tell me why you took the horse.
(he doesn't answer)
You can't race him, you can't sell him, you can't start your own cereal company. What the hell do you want?
(still no answer)
Were you mad at AMPCO? I saw you arguing with Sears?
(still no answer)
Were they going to fire you? Did you want a raise?
(then)
Can't you just answer a question?
(then; a new tack)
Listen. I don't have anything against you... I mean, I don't usually get slugged doing this, but even so, I --

SONNY
(not looking at her)
Hell'd you expect, sneakin' up on me like some cat?

HALLIE
-- I tried to call, your line was busy!

He spins and looks at her. A look that silences her, makes her uncomfortable. Then he goes back to work, cleaning up. He throws a blanket over the horse.

HALLIE
(continuing)
Look, your friends are worried about you. I mean, Wendell and Leroy. Can I tell them anything?
(silence)
What is this place? Does it mean something to you?
(silence)
No messages for anybody, huh? Somebody you forgot to say goodbye to?

(CONTINUED)

98 CONTINUED: (4) 98

She runs down. She suddenly feels chilly, moves to the fire, holding herself. When Sonny speaks, he begins quietly. But then, his anger takes over.

SONNY
You want information -- go to the library... I know what you want, and it ain't answers. You want a story! Any story! Why don't you make one up? That's what you'll do anyway, tell it the way you want to tell it. You don't need me to tell you a story! You guys make 'em up all the time anyway!
(then)
Ask me questions about why I'm 45 minutes late -- you're not interested in why I'm late, all you're interested in is gettin' a rise out 'a me! 'Pound for pound, who's worth more, you or the horse?' Who the hell cares? You people are all the same.
(suddenly)
You know there's people in Africa or some damn place, you take a picture of 'em, they'll kill you. They think you're takin' somethin' away from 'em. That you only got so much... stuff!... and if other people are takin' it all, then there ain't none left for yourself. Well, I don't want to be no story.
(then)
I just retired from Public Life.

HALLIE
Boy have you got it wrong! You just rode down the Las Vegas Strip on somebody else's 12 million dollar horse. Did you think we wouldn't notice? You're a story all right.

He has packed the camping things and now pours the remaining coffee onto the fire, putting it out. It hisses in the moonlight.

SONNY
(quietly)
But not yours. I'm nobody's story but my own, now.

(CONTINUED)

98 CONTINUED: (5) 98

Sonny had untethered Rising Star. He leads the stallion past Hallie and towards the top of the rise. Hallie runs after him, trying to keep up. CAMERA TRAVELS WITH them.

HALLIE
Wait a minute, where're you going?

He keeps walking.

HALLIE
(continuing)
Aww, I hurt your feelings. I didn't mean to hurt your feelings.
(he keeps walking)
Was it something I said?
(he keeps walking)
Come on, do a working girl a favor -- I'm trying to make an honest buck. Tell an honest tale, make an honest dollar, I don't want to make up a story about you.
(he keeps walking)
What's the big secret? What've you got to lose? Everybody wants to know. They wonder where you are, why you did it -- where you're going. The truth about the Great American Cowboy and the world's champion horse who disappear into the sunset.

SONNY
Boy, are you full a' shit. With all due respect, ma'am.

He's reached the Tioga parked off the small dirt road. Hallie's rental car is parked behind it.

SONNY
(continuing)
And you're standing in poison sumac.

Hallie jumps as though she were in a fire. Sonny opens the back of the Tioga, leads the horse in and is snapping the chain that braces the horse's buttocks.

HALLIE
You sonofabitch! You're not gettin' away from me; I'll follow you!

(CONTINUED)

98 CONTINUED: (6) 98

He grabs a flashlight from the Tioga, steps out, closes the back door and moves to Hallie's car. He takes the keys from the ignition, opens the trunk and takes out the spare tire.

HALLIE
(continuing)
What?... What're you doing??

He tosses her the flashlight and her car keys, then reaches down and pierces her rear tire with the tip of his pocket knife. We HEAR it HISSING through the rest of the scene.

SONNY
Shouldn't take you more than twenty minutes.

HALLIE
Goddamn you, you're nuts! I'll turn you in, I see you license plates. I'll tell the cops, you bastard, 'Wild Blue Yonger!'

SONNY
(quietly)
No, you won't. You're gonna milk this story for all it's worth. The last thing in the world you want is for me to be captured. We both know a captured horse thief ain't no story.

He is in the Tioga and gone. She holds the flashlight, listening to the sickening HISS of the TIRE. Then we HEAR:

HALLIE (V.O.)
It was from this hotel that Rising Star, the greatest money winner in the history of American racing --

99 EXT. CAESAR'S PALACE - HALLIE AND TV CREW - DAY 99

in the middle of a "live" broadcast. She stands in front of the "corral." Curious tourists watch from the sidelines.

(CONTINUED)

99 CONTINUED: 99

HALLIE
-- and presently corporate symbol for one of the world's largest conglomerates, was taken late Friday night. Yesterday, I uncovered information which allowed me to locate Sonny Steele.

100 INT. SMALL FAMILY GROCERY - UTAH - DAY 100

CLOSE on a "Ranch Breakfast" box. PULL BACK TO SEE Sonny staring at it. His arms are full of groceries, including a plastic bag of ice. His hat is low over his eyes, sunglasses on, and his shoulders covered with the blanket. The TV is ON, the cartoon SOUNDTRACK BLARING. The GROCER's 8-year-old daughter watches, transfixed.

SONNY
(mumbling)
got any shoelaces?

GROCER
(over the TV)
What?

SONNY
Shoelaces.

GROCER
(to daughter)
Anita! Get rid a' that stuff!

He moves over to change the TV channel. Speaks to Sonny:

GROCER
(continuing)
Over there by the shoe polish.

While the Grocer is changing the station, Sonny moves toward the counter with his purchases. Hallie's face flashes on the screen just as Sonny arrives at the counter! He almost drops the groceries. He ducks his head and fumbles for his money, trying to get the transaction over as rapidly as possible.

(CONTINUED)

100 CONTINUED: 100

HALLIE
(from the TV)
-- there by the dim glow of a shrouded campfire I saw Rising Star and encountered Sonny Steele, himself. We talked together for hours --

SONNY
Whaat??

GROCER
What?

SONNY
(to Grocer)
What?

Sonny slaps his money onto the counter, ducking his head.

HALLIE
-- As a result of our wide-ranging conversation, I formed these impressions --

Behind Hallie, a huge blow-up of Sonny is flashed on the screen. Sonny ignores his change and flees from the store, the Grocer staring after him as --

HALLIE (V.O.)
Steele, in my opinion, did not take the horse for monetary gain -- he has no intention of ransoming Rising Star --

101 INT. SEARS SUITE - CAESAR'S PALACE - CLOSE - SEARS - DAY 101

SEARS
Where is he?

PULL BACK TO SEE Hallie seated opposite him. Fitzgerald and Dietrich are there. Toland watches quietly in b.g.

HALLIE
I don't know.

SEARS
Where was he?

(CONTINUED)

101A CONTINUED:

101A

LEROY
She acted like my best friend, she bought me a drink. She even liked my ring.

WENDELL
Sonny and I told you! Never trust those people. She liked my watch. That's what they do, act like best friends, then use you.
(drinks)
You seen that broadcast. She's usin' him just like she used us.

LEROY
What're we gonna do?

WENDELL
Nuthin'. If he wanted us to do somethin' he'd let us know.

102 EXT. A VISTA IN SOUTHERN UTAH - SUNSET 102

A cold mountain stream reflects the last rays of the sun. In the distance the mountains are snow-capped. A small FIRE CRACKLES hotly. Sonny works on Rising Star beside the water. He has cut the leg off a pair of old pants, and slipped it over the horse's rear leg. He ties the bottom closed with one of the shoelaces. then he fills the pant leg with ice and ties the top closed with the other shoelace. Satisfied, he turns to the fire and empties the last of the tea bags onto it. He picks up the gunny sack and starts to tie it over the horse's head. As the smoke rises:

103 EXT. A ROAD IN SOUTHERN UTAH - NIGHT 103

Not much traffic. In the distance are the lights of the Tioga. It approaches, then PASSES CAMERA.

104 INT. TIOGA - SONNY DRIVING - NIGHT 104

He sips black coffee from a styrofoam container. He's tired, shakes his head trying to keep awake. COUNTRY MUSIC PLAYS ON THE RADIO. Sonny glances back to where Rising Star stands, eyes closed.

(CONTINUED)

101 CONTINUED: 101

HALLIE
I don't know.

FITZGERALD
What did he tell you, Hallie?

HALLIE
Nothing.

Sears nods slowly. Looks to Toland, then back to Hallie.

SEARS
If you want a story, we could put you in the middle of a story.
(looks to Dietrich, who nods affirmative)
We could guarantee you first crack at everything.

HALLIE
I've already got first crack!

FITZGERALD
What if we made it exclusive? How about exclusive footage on the capture, Hallie?

HALLIE
Oh? When are you planning that?
(then; to Sears)
You want to tell me about that confrontation you and Steele had at the reception, Mr. Sears? What was that all about?

SEARS
I could have you put in jail, Miss Martin.

HALLIE
You could try.

TOLAND
Mis-prison of felony. Aiding a felon during the commission of a criminal act. That's what the law calls it.

(CONTINUED)

101 CONTINUED: (2) 101

HALLIE
Well... you aren't the law, but if AMPCO wants to challenge the First Amendment, be my guest.
(she rises)
That ought to sell America a whole lot of breakfast food.
(at the door)
I'll be around, if you want to handcuff me later.

She goes. Sears looks to Toland.

TOLAND
We probably could lock her up.

SEARS
The last thing we need now is a female martyr... no. Just make sure she's being watched.

TOLAND
Already taken care of.

DIETRICH
At least he didn't say we mistreated the horse.

SEARS
How do we know that?

FITZGERALD
I think she'd have said it on the air.

SEARS
We can't take that chance.
(then)
We have to make sure that if he does say anything, he won't be believed.
(to Dietrich)
Can you get to the media before the 11 o'clock news?

101A EXT. POOL - CAESAR'S PALACE - WENDELL AND LEROY - DAY 101A

They wear swimming trunks, cowboy hats. Leroy has on his shirt. They sip drinks.

(CONTINUED)

SONNY
If I could drive sleepin' the way you can sleep standin', we'd have this thing knocked.

ANNOUNCER'S VOICE
(from the radio)
It's 10:59 here at KLSG in St. George, and time for the eleven o'clock news roundup. Here is Harvey Del Rio for Rudolph Bros. Lumber and Building Supplies. Harvey:

HARVEY'S VOICE
(from the radio)
Thanks, Clayton, and good evening everyone. Retail sales clerks are still on strike in Salt Lake. Union officials in the Provo, Orem and Heber area say their members are prepared to walk out in sympathy. In Las Vegas, Investigators still have no leads to the whereabouts of Rising Star, the great thoroughbred stallion, whose abduction by Sonny Steele Friday triggered a massive search.

Sonny turns UP the VOLUME, listens intently:

HARVEY'S VOICE
(continuing)
AMPCO officials are now expressing alarm over the welfare of the horse. According to one official, Steele has a long history of alcoholism and drug abuse. In the past year he has appeared before the public in an intoxicated state on several occasions, and has been abusive to both press and public. AMPCO official indicate he has become increasingly unstable, often causing public humiliation. They believe that if the horse is to survive this ordeal, time is of the essence.

Sonny snaps the RADIO OFF. He checks his watch. We HOLD on his set expression as he drives.

105 INT. CASINO BAR - CAESAR'S PALACE - REPORTERS - NIGHT 105

having a nightcap. They've been here awhile and are tired. Hallie is the center of attention. Bernie is next to her, Fitzgerald sits opposite.

REPORTER #1
You're hot, Hallie. Christ, they'll be callin' on you to find lost kids next.

HALLIE
Fitz, who wrote that crap about him?

FITZGERALD
That 'crap' is all true.

REPORTER #2
What's this bozo's plan; what do you think he's gonna do?

FITZGERALD
What's <u>your</u> next move?

HALLIE
It's <u>your</u> convention.

FITZGERALD
Hallie... a hint! Just a little hint! Jesus, this is serious.

HALLIE
How's your dog, Fitz?

YOUNG REPORTER
His dog died.

REPORTER #1
(shaking his head)
Some guy from texas won four hundred thousand bucks in seven hours.

BERNIE
(yawning)
Where's the camera?

HALLIE
My room.

REPORTER #3
(drunk)
Hallie... Hallie, you never saw the sonofabitch. C'mon, admit it.

(CONTINUED)

105 CONTINUED: 105

REPORTER #2
(referring to program)
Fitzgerald, what is this ten o'clock in the morning with golf balls?

FITZGERALD
We make golf balls.

REPORTER #3
Hallie... Hallie, if you were there, you would never have left him.

FITZGERALD
Are you kidding? She leaves everybody.

YOUNG REPORTER
Yeah, but not a story like this.

REPORTER #2
He must have told you something!

HALLIE
Yeah, he told me what was wrong with the press.
(finishing her drink)
I got a lecture on morality from a horse thief.

REPORTER #1
What's he want? Where's he going?

HALLIE
(standing)
It's our secret.

FITZGERALD
You bitch, you're really loving this, aren't you?

HALLIE
Nighty-nite, fellas.

She kisses Fitz, pats a roll of fat at his middle, and goes.

106 INT CASINO AREA — HALLIE — NIGHT 106

On her way to the elevators. The late night shooters and rollers lean quietly into their games. An overly made-up woman stands alone at the roulette wheel. CAMERA FEATURES Charlotta playing blackjack. She spots Hallie, gets up with her chips, and crosses to her.

CHARLOTTA
Pardon me, Miss Martin?

Hallie turns.

CHARLOTTA
(continuing)
I'm Charlotta Steele.

HALLIE
Oh?...Hello.

CHARLOTTA
I was married to Sonny.

HALLIE
Yes, I know.

Hallie studies her.

CHARLOTTA
I didn't mean to take your time --

HALLIE
It's all right.

CHARLOTTA
I was gonna drive home but then he went and did what he did...

HALLIE
Mmm-hmmm.

CHARLOTTA
I was just wonderin' if he was all right. He isn't hurt?

HALLIE
No.

CHARLOTTA
Are you going to see him again?

HALLIE
We didn't make any plans...why?

CHARLOTTA
Just wonderin'.

HALLIE
Why do you think he did it?

CHARLOTTA
I don't know...See, he's a basic person, and when he gets ornery ...well, it takes him a long time to admit he's got a horn in his ribs.

HALLIE
What's...what's the horn in his ribs, Mrs. Steele?

CHARLOTTA
All's I know he musta had a reason else he woulda been back by now. He's not a thief by nature. I mean he takes your breath, but...

Hallie nods, perhaps touches her face where Sonny slapped her.

CHARLOTTA
(continuing)
They only said those bad things about him. They didn't say what's decent. Even though it's hard to find it sometimes.

HALLIE
You found it, didn't you?

CHARLOTTA
For awhile.

She's run out of talk. She looks back towards the blackjack table.

CHARLOTTA
(continuing)
I want you to know I...I really enjoy watchin' you on TV.

HALLIE
Thank you.

Charlotta sticks her hand out to shake...but:

HALLIE
(continuing)
Where did you meet Sonny?

Charlotta laughs raucously; remembering.

111 INT. HALLIE'S ROOM - CAESARS PALACE - HALLIE - NIGHT 111

She's asleep. The PHONE RINGS. She reaches for it.

HALLIE
Who the hell...
(into phone)
Hello?

INTERCUT Sonny and Hallie.

SONNY
(low, gravelly voice)
You alone?

HALLIE
Who's this?

SONNY
You alone?

HALLIE
(sighs)
Okay, fella, say your dirties and get it over with.

SONNY
I think it's time for another 'wide-ranging conversation.'

Hallie sits up, suddenly awake.

SONNY
(continuing)
Hello?

HALLIE
Is this you?

SONNY
Right out of the 'dim glow of the shrouded campfire.'

HALLIE
You sonofabitch, I broke three nails changing that tire!

SONNY
Do you want a story?

HALLIE
... Yes.

(CONTINUED)

111 CONTINUED: 111

SONNY
Can you get out a there without anybody knowin'?

HALLIE
Yes. If I can't, I won't come.

Sonny hesitates.

HALLIE
(continuing)
Tell me where to go.

SONNY
You're gonna start with a bus.

112 CLOSEUP - HOTEL ROOM DOOR - HAND ENTERS FRAME 112

knocks briskly. The door opens and a fully dressed Hallie speaks to the uniformed BELL CAPTAIN.

HALLIE
Arnie, I have to get out of here for a while without being seen.
(hands him a bill)
It's worth a hundred bucks.

BELL CAPTAIN
All things are possible, Miss Martin. Follow me.

HALLIE
I've got a couple of cases inside, could you grab them?

113 EXT. CAESARS PALACE - RISING STAR'S CORRAL - MORNING 113

Workmen are dismantling the white fence and rolling up the AstroTurf.

114 INT. CONVENTION AND BANQUET AREA - CAESARS PALACE - MORNING 114

Another group of workmen are carrying the twice-life-size cutout of Sonny away from the display. Janitors sweep up.

115 INT. CORRIDOR - CAESARS PALACE - FITZGERALD - MORNING 115

He races toward us, dodging a waiter with a breakfast cart. Behind him a woman exits a room, putting money in her purse.

116 EXTREME CLOSEUP - SEARS - HIS SUITE - MORNING 116

SEARS
Who saw him?

PULL BACK. Sears is in a robe. There is a breakfast cart in evidence. Dietrich is there. Fitzgerald stands by out of breath. Toland is on the phone in the b.g.

DIETRICH
Some little storekeeper in southern Utah. Near St. George at 5 o'clock last night. He must've gotten a vehicle.

TOLAND
(covering mouthpiece)
He's evidently been heading northeast. If he stopped for the night, he'll be within a 150 mile radius of St. George for the next couple of hours.

SEARS
Who knows this?

DIETRICH
Police chiefs are all taken care of. Nobody else.

SEARS
The press?

FITZGERALD
Not yet.

SEARS
Can we cover the surrounding towns in time?

TOLAND
(juggling the phone)
Taking care of that right now. They think we should concentrate on Hurricane and Rockville, though.

(CONTINUED)

116 CONTINUED: 116

SEARS
(to Dietrich)
You and Toland get on the Lear, right away. Take the security people with you. You can organize everything out of St. George.

FITZGERALD
If he stopped for the night?

DIETRICH
We've got to assume he sleeps sometimes!

TOLAND
He's crossed the state line, the FBI will want in.

SEARS
Keep them out!

TOLAND
They already know he's been spotted. They'll be crawling all over the place.

SEARS
Get to him first! Offer him whatever you have to. Tell him we won't prosecute, do what you have to do, just don't let him start up with any bullshit about the horse. Let's put this together and get the damn thing done with!

117 EXT. SMALL TOWN IN UTAH - HIGH ANGLE - DAY 117

In the distance a Greyhound bus pulls into the depot.

118 INT. BUS DEPOT - HALLIE - DAY 118

at the Avis counter. The camera case is beside her. She wears dark glasses, blue jeans and an elegant casual shirt. She carries a jacket and tote bag.

119 EXT. A SMALL AIRPORT - SOUTHERN UTAH - DAY 119

The AMPCO Lear Jet touches down. As it SCREAMS PAST CAMERA we SEE the logo on the tail.

120 EXT. A STRAND OF TREES - UTAH COUNTRYSIDE - DAY 120

Through the OUT OF FOCUS trees we SEE Hallie carrying the camera equipment. She arrives in the clearing, puts the equipment down, looks around impatiently. PULL BACK until we are SHOOTING OVER Sonny's shoulder. Hidden by the trees, he studies her a moment. He holds Rising Star's reins. Hallie sits on the camera case.

121 CLOSER - HALLIE - DAY 121

Beginning to get annoyed. She stands up, yells;

HALLIE
Hey! I'm here!
(then)
I'm alone! No troops!

She waits. Hears nothing. Then she starts.

122 HALLIE'S POV - SONNY AND RISING STAR 122

Beneath the outcrop of trees, in backlight. A dramatic image. Hallie watches him approach. When he is near;

SONNY
Come on.

Hallie picks up the cases, follows him. The cases are heavy. She stumbles, goes down.

HALLIE
I think my leg's broken. What do we do? Shoot me?

He looks at her a moment, then picks up her cases. She gets up, continues to follow.

123/4 ANOTHER ANGLE - CLEARING - TIOGA IN B.G. 123/4

He puts the cases down.

SONNY
Get your camera ready.

She begins setting up.

HALLIE
If you'll stand over there with that range of mountains be --

SONNY
This is allright.

He's picked the least identifiable spot.

(CONTINUED)

123/4 CONTINUED:

HALLIE
It'll look much more dramatic over by --

SONNY
--You can tell 'em it was dramatic, you got a colorful imagination.

HALLIE
Listen, I'm cold and I'm tired, I've been travelling all night and I don't like being talked to as if I were --

SONNY
(flaring)
-- And I don't like being talked about like I'm a horse thief!

HALLIE
You stole a horse! You are a horse thief!

SONNY
I took this horse because they were shootin' hypodermics into him. Trottin' him around on a stage with a bunch of chorus girls! He's a horse! Look at him! He's a champion!

She has turned on the camera. He doesn't know it is running. He continues more softly now.

SONNY
(continuing)
Listen, I saw this horse run. I saw him stumble and fall back and lose his stride, and then pull himself up. I saw him stretch himself out when he didn't have nothin' left to give...but he found it somewhere.
(pats the horse)
You won, didn't you, junkie?
(then)
Hell, this horse got a heart the size of a locomotive. He's got more soul and drive and heart than most people you'll ever know. And they're hangin' lights all over him. They'd dress him up in short pants and have him smokin' a cigar if they thought it'd sell their damn junk!

(MORE)

123/4 CONTINUED: (2) 123/4

SONNY
(continuing)
They got him tanked on tranquilizers and Bute! His tendon's fillin' up. They got him shot full of steroids. It's just for looks and it makes him sterile - so even if you wanted to breed him and pass on them great qualities, you couldn't.
(pause)
To say nothin' of what the horse hisself is missin'.
(then, simply)
So I took him. You wanna put that thing on now...if you turn that thing on, I'll try to give you a speech.

FEATURE Hallie's strong reaction to what he's said.

HALLIE
(quietly)
Okay...ready.

Sonny is immediately awkward, unsure, stiff.

SONNY
Can you see me? Can they see the horse?

HALLIE
Keep going...they can see everything.

SONNY
Ahh...this here's Sonny Steele.
(points)
His name is Rising Star. And he's one of the best...one of the great animals in the history...of animals.
(then)
I'd like to talk to you about fairness. You been told a lot of lies about me. None of em's true. Well, maybe I drink now and then, but even the Pope takes a drink now and then.
(hesitates)
Thing is, this horse ain't been treated fairly. They been havin' him do things he's not born to do.

CAMERA BEGINS A SLOW PULL BACK AND AWAY.

(CONTINUED)

SONNY
(continuing)
He oughta be lazin' around some field, eatin' good mountain grass, standin' stud.
(pause)
He oughta be puttin' on weight and gettin' old...like the rest of us.

When they are TINY FIGURES IN THE LANDSCAPE we:

125 EXT SMALL TOWN - SOUTHERN UTAH - DAY 125

A main highway running through the center. Three state police cars pull up discharging officers. They take positions on either side of the street.

126 EXT. ANOTHER SMALL TOWN - DAY 126

Four local police motorcycles form a roadblock with a Marshall's car. People fr m the neighboring gas station stare at what is happening.

127 EXT A THIRD SMALL TOWN - DAY 127

A plain, unmarked car arrives in front of the town's main building. Two plainclothes police get out, begin giving instructions to other officers.

128 EXT THE CLEARING - SONNY & HALLIE - DAY 128

Sonny is just finishing his speech.

SONNY
He's got some rights. Maybe they bought him, maybe they own him, but there's some rights you never buy...even from an animal.
(then)
This horse earned a better life. I wanta see he gets it.

He finishes. Hallie turns off the camera. A beat.

HALLIE
How're you going to do that?

SONNY
I'll do it.

He turns away, picks up a blanket, throws it over the horse. She watches a moment, wants more, decides not to push it. She begins putting the camera gear away. Their backs are to each other.

128 CONTINUED: 128

SONNY
Appreciate you comin' Y'got stamina.

HALLIE
Family trait.

SONNY
You'll forgive me if I ain't set up for entertaining. I gotta tend this horse, so I can get movin'.

HALLIE
Where?
(he doesn't answer)
Listen...could I go with you?

SONNY
No.

HALLIE
I really wouldn't be any --

He turns, looks at her.

SONNY
Trouble?

He laughs, moves over to pick up her equipment.

HALLIE
Well...let me give you my card.

SONNY
Your what?

She digs into her tote bag. A toothbrush case and some toothpaste fall out. She picks them up quickly.

HALLIE
Sometimes you think of something you forgot to say, or...
(holds card out)
...or wish you'd said.

He takes it awkwardly, doesn't know what to do with it.

HALLIE
Steele? What <u>are</u> you going to do with him?

(CONTINUED)

128 CONTINUED: (2)

He picks up her cases and begins moving away. CAMERA TRACKS THEM back toward her car.

SONNY
I told you.

HALLIE
You didn't tell me anything!

SONNY
Enough.

HALLIE
Why does it have to be such a big secret!?

SONNY
So they can't stop me!

HALLIE
From doing what???

SONNY
Turning him loose...

HALLIE
--what?? Rising Star?

SONNY
...get him back to where he was, what he was.

HALLIE
--That's a thoroughbred racehorse! they're delicate as orchids! You can't --

SONNY
--Everything he needs t'know he knows. It's in his blood, just half-forgot. I'll remind him. And then --

No more. He keeps walking.

HALLIE
...Where?

SONNY
y'have a safe trip down, miss.

(CONTINUED)

128 CONTINUED: (3) 128

HALLIE
Miss my ass! Where are you going to turn him loose? D'you know?

SONNY
I know.

HALLIE
Who else knows?

SONNY
(faint smile)
Maybe he does. Interview him.

HALLIE
...You're going to screw up your whole life!

SONNY
I'm unscrewing it, Lady.

They arrive at her car. He opens the trunk and begins to put the equipment away.

HALLIE
Wendell Hixson says you forget the best part of yourself --

SONNY
He's a nice man, Wendell.

HALLIE
Is he right?

SONNY
No.

HALLIE
Charlotta says you keep on riding after the buzzer, you don't know--

SONNY
Charlotta?! You got her in on this too??

HALLIE
(beat, deliberate:)
She says you take her breath away.

(CONTINUED:)

He faces her. There's a naked moment between them.

SONNY
That ain't hard t'do. She's all breath, anyway.

HALLIE
She's pretty.

SONNY
(a beat)
Yeah, she's pretty.

HALLIE
She told me that when you two first met you used to ---
(she freezes)
--wait a second! That place... that canyon where you spent your honymoon...there were wild mustangs! What was the name of it??

SONNY
Damn that woman!

HALLIE
Dusters' Canyon!

SONNY
That's the main reason I left her...or she left me, her big mouth! Anyway I ain't goin' to no Dusters' Canyon.

HALLIE
(desperate now)
Listen, I got an idea, why don't we drive to town, have a cup of coffee, talk this over. My treat.

He reaches into his pocket, takes out a soiled envelope.

SONNY
I won't be passin' a mailbox... It's got a stamp on it and every-thing, I'd be obliged if you'd --

HALLIE
(takes it)
First one I pass...
(looks at him)
Well...I just take the road back to that broken tree.

(CONTINUED)

SONNY
Same way you came only backwards.

Pause.

HALLIE
Don't lose my card.

He pats his pocket where the card is.

HALLIE
(continuing)
Good luck. Wherever you're going.

SONNY
Thanks.

She crosses to the car door. Sonny starts away.

HALLIE
You can call me any time.

Sonny tips his hat without turning.

129 EXT. - SMALL TOWN IN UTAH - DAY 129

From a HIGH ANGLE we SEE Hallie's car pull over in front of an outside payphone near a cafe.

130 CLOSER HALLIE - GETTIN OUT OF CAR 130

She weard DARK GLASSES. As she moves toward the phone CAMERA HOLDS on a police car approaching. PAN IT past to another police car. The officers get out.

131 ON HALLIE - AT OUTSIDE PAYPHONE 131

HALLIE
I've got him on tape Les, talking pictures, and wait'll you hear the talk. I swear to you people are going to eat him up. Now tell me an affiliate between here and Vegas so I can get this on the cable.

LES
Hold your horses, I'm checking. Did you hear what I said?

HALLIE
I'm trying to convey a sense of urgency, I want this to make air today.

(CONTINUED)

131A CONTINUED: 131A

HALLIE
Les, I'm tired. Just get the crew. I'll talk to you later.

She hangs up.

132 ANOTHER ANGLE - HALLIE 132

She moves away from the phone in the opposite direction of the police cars. She approaches a mailbox, takes out the letter Sonny gave her. She holds it up to the light trying to read it, starts to tear off one corner, mumbles something, puts it into the mailbox. As she turns to move back to her car she sees the police activity. A LOCAL COP walks past.

HALLIE
What's going on?

COP
Dunno for sure, this Breakfast Cowboy been spotted, I think.

Hallie freezes. She looks around, checks her watch. Near her a group of truckers exits the cafe. One BIG GUY is crossing the street toward his rig. Hallie looks around at the people on the street, then pulls the tape casette out of her tote bag and runs across the street to the truck. She climbs onto the step-up.

HALLIE
You going to St. George?

BIG GUY
(eyeing her)
'Less they move the road.

133 EXT CLEARING - OUTSIDE TOWN - SONNY 133

He has just put Rising Star into the Tioga. He gets into the driver's seat and slowly moves over the rough terrain.

134 FULL SHOT - TIOGA 134

Just as he reaches the highway, Hallie's car SCREECHES onto the dirt and stops dead ahead of him. He has to slam on the brakes. He quickly checks the horse, then jumps angrily out of the tioga. Hallie is out of the car.

SONNY
(quietly)
You're wearing out your welcome, lady.

(CONTINUED)

134 CONTINUED:

HALLIE
Wait a minute! You can't go in town, there's a cop convention!

He glances quickly to the road, then back to her.

HALLIE
(continuing)
I counted two prowl cars, two motor-cycle cops and a county marshall. All waiting for you!

He glares at her a moment, moves quickly to the edge of the highway, peers toward town.

SONNY
You told me nobody was gonna follow you!

HALLIE
Nobody did! An expert got me out of that hotel!

SONNY
Expert, huh?

He gets into her car, pulls it out of his own path.

135 CLOSE UP - HALLIE 135

watching him. Thinking. Making her decision.

136 BACK TO SCENE - SONNY & HALLIE 136

He gets out of the car, moves to the Tioga. Hallie rushes to her trunk, pulls out the camera cases.

HALLIE
Wait a minute!

SONNY
Why? You want to film the capture?!

HALLIE
I'm in as much trouble as you are!!

SONNY
What are you talking about?

HALLIE
I just talked to New York. 'Mis-prison of felony' That's what they told me.

(MORE)

HALLIE
(continuing)
That's what the law calls it. They said if I go back I have to tell everything I know. Everything! And if I don't, they said I'll go to jail! That's from the legal department!

She carries her camera cases over toward the Tioga.

SONNY
Then tell them. I'll be gone by then, anyway!
(re camera cases)
Hey, what are you doing?!

HALLIE
I can't tell them! I can't 'divulge sources' and expect anybody ever to tell me anything again!
(then)
And...I'd have to tell them about Gus...?

She gets into the right seat of the Tioga. Sonny is livid. Suddenly we HEAR the WHOMP, WHOMP, WHOMP of a distant helicoptor. He spins to look.

137 SONNY'S POV - A HELICOPTOR 137

landing in the distance...where Hanksville is.

138 BACK TO SCENE 138

He moves to Hallie's car, gets in, not bothering to close the door, and rams it violently into some brush and trees.

HALLIE
(whispering)
Jesus...

He runs to the Tioga, scenning the sky, gets in and drives off onto the highway, turning the opposite direction.

139 INT THE TIOGA - MOVING - SONNY & HALLIE 139

They ride in silence. Sonny is grim, checking the mirrors Hallie sits as far away from him as possible. He turns th vehicle off the highway onto a dirt road, but then has to jam on the brakes.

140 FULL SHOT - TIOGA 140

The dirt road is washed out. A mass of earth and trees block the way.

141 INT TIOGA - CLOSE TWO SHOT - SONNY & HALLIE 141

SONNY
Damn!!

He backs the vehicle onto the highway, continues in the direction he was going. HOLD ON SIGN reading: "Hurricane - 1 mile."

142 EXT MAIN STREET - HURRICANE 142

Two motorcycle cops, three police cars and a Sheriff's car parked near the opposite end of town. They have stopped a car pulling a horse trailer. The locals are staring.

143 EXT - OPPOSITE END OF TOWN - SCHOOL BUS 143

It pulls over to discharge the kids, revealing the Tioga behind it, heading towards CAMERA.

144 INT TIOGA - SONNY & HALLIE 144

He sees the police ahead. He's trapped! He glances around, slows the Tioga, easing it toward a curb behind a parked truck.

HALLIE
What're we gonna do?

SONNY
(beat)
Get on the floor.

HALLIE
What??

SONNY
Do it, get on the floor!

She scrambles down. He glances into the rear-view mirror. Two motorcycle cops exit the small cafe and cross to their parked bikes. Sonny moves to Rising Star, begins to saddle him.

HALLIE
What...what're we doing??

(CONTINUED)

144 CONTINUED: 144 144

Sonny is working feverishly with the saddle.

SONNY
You're gonna stay right there. When I go out the back, you're gonna count to 60 and --

HALLIE
Out the back --? Wait a second, what are you ---?

SONNY
--When you hit 60, get behind the wheel and drive this thing out of here. The cops will chase me.

HALLIE
--You're crazy!--

SONNY
Go to Cisco Falls. There's an abandoned cabin at the foot of the bluffs ---

HALLIE
--Where's Cisco Falls--?

SONNY
Find it. You found me!!

He secures the cinch, opens the back door.

HALLIE
Wait a minute!! There's a dozen cops out there, you'll never make it!

SONNY
(referring to horse)
That's up to him.
(to the horse)
No excuses, Junkie. Tendon's goin' down and you ain't wheezin.
(then quieter)
An' goddamn I seen you run.

He's out the door and gone.

145 FULL ANGLE - THE STREET 145

All hell breaks loose. Sonny takes off across the street. The two motorcycle cops take off after him.

146 THE MOTORCYCLE COPS AT THE END OF THE HIGHWAY 146

start their motors and take off in pursuit.

147 FULL ANGLE - SONNY AND RISING STAR 147

race behind the back of a house and over a fence. The first two motorcycles bump up the curb after him.

148 FULL SHOT - THE STREET 148

The other two motorcycles race towards where Sonny cut off the main road.

149 THE POLICE CARS 149

They separate and race down two side streets to try to cut Sonny off.

150 INT. TIOGA - CLOSE - HALLIE 150

HALLIE
(counting)
... 29... 30... 31...

151 AREA BACK OF HOUSE - SONNY AND RISING STAR 151

The two motorcycles extremely close behind. Sonny is approaching a fence too high to jump; he spins the horse and darts off in another direction. The big motorcycles slide on the grass, trying to turn, but manage to maintain control.

152 A STREET - THE TWO POLICE CARS 152

They've completed half the distance around the block and are speeding toward each other when, suddenly, Rising Star darts between them at a full run. There is an open field across the street. One of the police cars bumps up over the curb and goes after them through the field. The other car races around the block to try to catch them on the far side.

153 THE FOUR MOTORCYCLES 153

The first two bounce into the street and up over the opposite curb, behind the police car. The second two split up and go in opposite directions around the block.

154 HIGH ANGLE - THE FIELD - SONNY, RISING STAR AND POLICE 154

Rising Star moving like hell through the tall grass, the police car gaining, but bouncing in the ruts.

155 SONNY'S POV - THE OTHER END OF THE FIELD 155

Eight or nine kids are playing! They hear the NOISE, look TOWARDS US, see the oncoming traffic, panic and run in all directions.

156 CLOSE RUNNING SHOT - SONNY 156

Seeing the kids spread out over the field, he makes a sudden turn, leaps a hedge and bolts through a back yard toward the street on the other side.

157 THE POLICE CAR BEHIND HIM 157

skidding as it tries to stop and turn, sending up showers of dirt and debris, most of which ends up in the eyes of the motorcycle cops. One rider, blinded by the dirt, turns in the general direction Sonny took and crashes into the hedge, sending the cop flying.

158 A SIDE STREET - SONNY AND RISING STAR 158

They fly out from behind a house and plunge into a street. A woman in a station wagon, thinking it's an apparition, screams, and swerves to miss him. She ends up broadside in the street, blocking the oncoming police car. Sonny races off in the opposite direction so fast that the two motorcycle cops coming toward him find themselves racing past him. As the horse races between them, they try to turn, almost collide, recover and speed off again. People are now yelling and calling out to Sonny.

159 INT. TIOGA - HALLIE 159

Sixty! She gets up, looks around, sees a single cop on foot at the end of the street, puts the Tioga in gear and moves off.

160 AN OPEN EXPANSE - THE END OF TOWN - SONNY AND STAR 160

They reach it and turn on a tremendous burst of speed. The remaining three motorcycles race after him, trailed by one police car and the Sheriff's car. It's open, sandy country with lots of scrub brush.

161 THE TIOGA 161

moving out of the residential area and onto the highway adjacent to where the chase is.

162 LONG VIEW - TRAVELLING SHOT - THE CHASE 162

SEEN from the side. The participants small against the landscape. Trails of dust from the horse and the vehicles are luminous in the low light. Rising Star really stretched out now.

163 ACROSS HALLIE FROM INSIDE THE TIOGA 163

seeing the chase. She slows, watches. She stops.

164 TRAVELLING SHOT - SONNY 164

Really burning it! But the police gaining.

165 CLOSE - HALLIE 165

She can't resist it. Reaches back and pulls out the camera.

166 THE MOTORCYCLE COPS 166

gaining, but fighting the big, heavy bikes in the rough terrain.

167 CLOSE - HALLIE 167

aiming the camera toward the chase. As she reaches out the window, she reacts.

168 HALLIE'S POV - THE COP ON FOOT 168

running down the street towards her.

169 THE POLICE CARS 169

bouncing like hell over the ruts and rocks.

170 THE TIOGA 170

as Hallie quickly puts down the camera and races off. In the rear-view mirror, she and we SEE the cop writing down the license number.

171 THE OPEN AREA - THE CHASE 171

Moving at full speed, Sonny and Star approach a steep embankment.

(CONTINUED)

171 CONTINUED: 171

Sonny glances back quickly, then concentrates on what is ahead. A split second before the horse reaches the edge, Sonny pulls hard on the reins. Rising Star digs in with all four legs and skids forward. They slide over the top and down the embankment, the horse remaining stiff-legged through the loose shale to the bottom. The first motorcycle, unable to stop, catapults over the edge and tumbles over and over to the bottom. The cop, thrown clear, manages to get up, dirty but unhurt. The police car turns and runs parallel to Sonny at the top of the embankment, trailed by the two remaining motorcycles.

172 ANOTHER ANGLE 172

The valley Sonny is in levels out in front of him. The hill on his left flattens down to his level. The police car, running parallel, is gradually coming down to his level. Sonny slows the horse slightly, causing the police car to do the same. At the last minute, Sonny lets the horse out, and barely edges out the police car. But from around the hill on Sonny's right, a second police car flies out. Unable to turn in time, it hits the first car broadside. The two cars slide to the left up another embankment.

173 SHOOTING DOWN THE EMBANKMENT - THE CHASE 173

As the cars fly up the other embankment, the upper car slowly rolls over until it is completely upside down on top of the lower car. The cars continue.

174 CLOSE - SONNY 174

looking back. He can hardly believe what he sees...

175 MOVING POV - THE POLICE CARS 175

one upside down atop the other. The two cops in the upper car hanging by their belts, hollering like hell. The mobile car slows and stops as the two motorcycles continue the chase.

176 FULL SHOT - THE CHASE 176

Rising Star tiring. The motorcycles gaining. Sonny begins talking to the horse, urging him on, knowing what it's costing. He looks ahead.

177 SONNY'S POV - A STREAM 177

A hundred yards ahead. Through the low brush. It is tree lined.

178 FULL SHOT - THE CHASE 178

Sonny and Rising Star plunge into the stream. It is about three feet deep. Rising Star fights the water and tries gamely to continued.

179 ANOTHER ANGLE - THE MOTORCYCLES 179

They slow. The first cop plunges into the stream. His momentum carries him foreward for a few yards, sending up giant tails of water. Then the bike slows, wheel spinning, and falls over. The second bike stops, the officer knowing better than to try. He stares at:

180 LONG VIEW - SONNY AND RISING STAR 180

Travelling away from CAMERA, the light catching the spray...almost in SLOW MOTION, as we HEAR:

SEARS VOICE
How? How could he escape?
How???

181 INT CONVENTION CENTER - CAESAR'S PALACE - AFTERNOON 181

A demonstration of the new line of AMPCO motorcycles in the bg. Sears is facing Fitzgerald. He is livid. Fitzgerald looks about to be sick.

FITZGERALD
Apparently he didn't know he couldn't.

SEARS
I see...Fitzgerald?

FITZGERALD
Yes, sir?

SEARS
He's not Superman, he's not invisible, he's not a...radically advanced thinker. He's not even well. He's...a cowboy. We, on the other hand are, theoretically, a group of men and women who have built....all this. We have money, we have airplanes, we have helicoptors, we have computers.

(MORE)

SEARS
(continuing)
How could he escape?

FITZGERALD
...On the horse, sir.

SEARS
Fitzgerald, find him. And find the horse. And bring them back. Use the F.B.I. Use the State Police. Use helicoptors. Put out a reward. A large one. Get the Boy Scouts, get the Marines. Where is he, in Utah? Get the Mormon Tabernacle Choir. Have them sing him in, but get him!

The motorcycles go round and round.

182-187 OMIT

182/

188 EXT CISCO FALLS - ABANDONED CABIN - DUSK 188

We HEAR a single voice humming tunelessly and discover Hallie huddled up at the bottom of the crumbling steps to the cabin. The Tioga is in evidence down below. She's been waiting a couple of hours and is getting cold. She hears something, stops humming, jumps to her feet.

HALLIE
(softly)
Hello?
(then louder)
Hello??

No answer. She moves foreward, hears the noise again, spins around.

189 HALLIE'S POV - SONNY & RISING STAR 189

Emerge from the red rocks. Both exhausted. Rising Star nicked on his legs, covered with dry sweat.

190 FULL SHOT - TO INCLUDE SONNY AND HALLIE 190

Despite herself, she runs toward him, smiling.

HALLIE
You made it!

(CONTINUED)

SONNY
There's some Witch Hazel in the cabinet over the sink. And an old T-shirt by the bunk.

She moves quickly to the Tioga. Sonny uncinches the saddle, gently lifts it off the horse, mumbles re-assuringly. He runs his hands down the horses' legs. Hallie returns with the things. He takes them without speaking, begins to rub the horses tendons with the T-shirt.

SONNY
(continuing)
I owe you one, buddy.

Hallie watches the way he works the horse. His gentleness.

HALLIE
(quietly)
Nobody chased me. You were right, they all took off after you. You should have seen yourself. It was fantastic.

He looks at her a moment. Then goes back to work.

HALLIE
Are you surprised I got here?

SONNY
(simply)
No.

She's stopped for a second. Sonny continues working.

HALLIE
It was on the road map. I didn't have to ask anybody or anything.....

He continues working the horse.

HALLIE
(continuing)
It'll be dark soon....
(she watches him)
How long does it take to drive to Duster's Canyon?

SONNY
Couple days...but we ain't drivin'.

190 CONTINUED: (2) 190

HALLIE
...What?

SONNY
(refers to Tioga)
Cops'll be lookin' for this everywhere...we'll have to leave it.

HALLIE
...and do what?

SONNY
Walk.

He touches the horse gently.

SONNY
(to the horse)
I won't ask nothin' more of you today.

HOLD on Hallie's reaction to "walk." WE HEAR:

SONNY'S VOICE
-because they were shootin' hypodermics into him.

191 INT CAESAR'S PALACE - WENDELL & LEROY - EVENING 191

They watch the TV. Their room is a mess;

SONNY'S VOICE
Trottin' him around on a stage with a bunch of chorus girls! He's a horse!

LEROY
You bet!

192 INT CHARLOTTA'S ROOM - CAESAR'S PALACE 192

She is in front of a makeup mirror.

SONNY'S VOICE
Look at him! He's a champion! Listen, I saw this horse run. I saw him stumble and fall back and lose his stride, and then pull himself up.

193 INT. FITZGERALD'S ROOM - HE WATCHES THE TV. 193

In a grimace, like someone about to be hit.

SONNY'S VOICE
I saw him stretch himself out when he didn't have nothin' left to give..but he found it somewhere. You won, didn't you, Junkie? Hell, this horse got a heart the size of a locomotive. He's got more soul and drive and heart than most people you'll ever know.

194 INT GUS'S CABIN - GUS WATCHING TV. 194

nodding his head, his face inches from the TV.

SONNY'S VOICE
And they're hangin' lights all over him. They'd dress him up in short pants and have him smokin' a cigar if they thought it'd sell their damn junk!

194A INT SEARS SUITE - SEARS WATCHING TV. 194A

The table set elegantly, Sears very still on the couch.

SONNY'S VOICE
They got him tanked on tranquilizers and Bute! His tendon's fillin' up. They got him shot full of steroids. It's just for looks and it makes him sterile - so even if you wanted to breed him and pass on them great qualities, you couldn't. To say nothin' of what the horse hisself is missin.

Sear removes his glasses quietly, presse his temple.

194B EXT CISCO FALLS - THE CABIN - NIGHT 194B

On Rising Star, covered with a blanket, tethered close to the cabin.

HALLIE'S VOICE
..I could tape a little bit along the way...you know, nothing that would give away where we are. Maybe I could get somebody to get it to the network likd I did today...

Sonny cooks chili at the crumbling fireplace. The windows are broken out, ruins scattered around, no furniture. Hallie is excited, wound-up.

HALLIE
(continuing)
...and since you figure it's a long trip, then that's what... four, five more days on the news...

Sonny gives no indication of having heard her; dishes out two bowls of chili.

HALLIE
(continuing)
None for me, I'm not hungry... so by the time you set Rising Star free, you'll have everybody in the country behind you!

SONNY
Then I'd just have to keep lookin' over my shoulder.

HALLIE
(exasperated)
Do you want to go to jail?

SONNY
No.

HALLIE
Well how do you think this is going to end?

SONNY
Not on Television.

FEATURE Hallie's strong reaction! Does he know? She quickly grabs the chili and starts eating. Covering:

HALLIE
OK...I respect your position. I don't understand it, but I respect it. Lots of famous people hated publicity. I don't know how they got famous. Albert Schweitzer, Franco...Albert Schweitzer...

He is looking at her. She stops eating. Worried.

194C CONTINUED:

HALLIE
(continuing)
What're you staring at?

He looks at her a moment, shakes his head, gets up, goes outside.

194D EXT CABIN - FULL SHOT - SONNY AND RISING STAR - NIGHT 194

Sonny moves to the horse. Touches him gently. Clucks. Looks over the tendons. Behind him Hallie moves to the doorway in silhouette.

HALLIE
I didn't mean to make you angry?

SONNY
You didn't.

He steps past her, inside.

194E INT THE CABIN - SONNY AND HALLIE 194E

He gets a blanket, props a pillow from the Tioga up against the saddle, stretches out. He puts his hat over his face to shield his eyes from the light.

HALLIE
...What're we doing....?

SONNY
(tiredly)
Go to sleep.

HALLIE
I'm not sleepy.

SONNY
(half-asleep)
You weren't hungry either.
(then)
It's a long way.

HALLIE
Where should I.....?

SONNY
(mumbling)
Wherever you want....

His breathing is regular now. PUSH IN ON HALLIE'S FACE, as she watches him sleep. Troubled by her own thoughts.

194F EXT BEAUTIFUL MOUNTAIN PANORAMA - DAWN 194F

Craggy, snow-covered. PAN DOWN to reveal a speck moving through the pass. A station wagon.

194G TRAVELLING ON STATION WAGON - WBC STICKER IN WINDOW 194G

Feature the station logo. Four men in the wagon, the back loaded with camera equipment. The cameraman looking around.

CAMERAMAN
Where the hell are we?...the Donner Pass for Godsake??

194H EXT CABIN - ON THE TIOGA - MORNING 194H

As Sonny drives it into a pocket in the rocks. He gets out, moves to Rising Star who is loaded with the supplies. He looks up, sees Hallie by the cabin.

HALLIE
I'm all ready!

SONNY
Have to get to a phone and warn Gus. When they find the camper they'll trace it right to him.

She moves toward him lugging the camera equipment.

SONNY
(continuing)
What're you doing with that?

HALLIE
It's expensive equipment! I'm responsible for it. I'm certainly not going to leave it here!

SONNY
We're walking! With our feet! There's no excalators! No bellhops!

She looks towards Rising Star.

SONNY
Oh, no..he's not carrin' it...

HALLIE
--I didn't ask --

(CONTINUED)

SONNY
--and I'm not carryin it...and you can't carry it.

HALLIE
The hell I can't. I've carried this stuff plenty of times.

SONNY
Up the excalator at Bloomingburgs?

HALLIE
Bloomingdales! And what do you know about New York?

SONNY
Ever hear of the Madison Square Gardens?

HALLIE
No!

SONNY
Well they got rodeo there. It's a damn big thing, and I been in it.

HALLIE
I've been to the rodeo! Twice!

SONNY
Did you stay for the rattlesnake round-up??

HALLIE
Sure! I stayed right to the end!

SONNY
Well they don't have one! How's anybody gonna roundup a rattle-snake?!

HALLIE
I was just trying to be pleasant! You get yourself so worked up!.

SONNY
What do I have to be worked up about?...I got a stole horse, every-body but the Coast Guard after me, nuthin' but open country to cross, and now I'm carryin' a crazy woman wearin' shoes from Bloomingburgs - thinks she saw a rattlesnake roundup!

(MORE)

SONNY
(continuing)
Well pick it up, if you're takin' it.
(he starts away)
Cause it ain't goin' on my horse.

She starts after him, mumbling...

HALLIE
...Your horse....

195 EXT. FARMHOUSE - FULL SHOT - MORNING 195

SEEN THROUGH a grove of trees. PULL BACK TO SEE Sonny and Hallie behind the trees. Sonny has tied Rising Star to a branch, set down his things. He feels for his dark glasses. They're gone. Lost during the chase.

SONNY
Lemme have your sunglasses.

HALLIE
(handing them)
They're prescription.

SONNY
(takes them)
You wait here with him, I'll be right back.

He starts off, stumbling.

HALLIE
(calling)
What do I do if they spot you, if you don't come back?

SONNY
Call your lawyer!

She is alone with the horse.

196 EXT. THE FARMHOUSE - EARLY EVENING 196

A rock bordered pathway leads up to the front porch. A small shack is visible in the back, near a vegetable garden. Sonny is knocking at the door. It is opened by the FARMER, tall, thin, sharp-featured. Sonny is having difficulty seeing through Hallie's glasses.

SONNY
Ahh... excuse me, I... my car broke down up the road. I got a friend down in Mesquite, havin' some trouble. He's been waitin' for me. Wondered if I could use your phone... just for a second. I'd be happy to pay you for it.

Farmer stares at him. Pushes the screen door open and points inside.

THE FARMER
Phone's over there.

197 INT. FARMHOUSE - EARLY EVENING 197

Sonny moves into the house. The Farmer moves in after him. Sonny is uncomfortable as he dials, worried about talking in front of the Farmer. The Farmer stares at him as Sonny waits for an answer, then he steps out on the porch, sensing Sonny's discomfort.

SONNY
(softly)
Gus. It's Sonny, I don't have time to talk, just listen to me --

198 INTERCUT SONNY AND GUS 198

Gus is in the kitchen. He holds a frying pan.

GUS
Sonny!!

SONNY
-- Listen to me real careful --

GUS
(shouting)
I'm in the kitchen!

(CONTINUED)

198 CONTINUED: 198

SONNY
Some men will come to you, probably police. They'll ask you about the camper. You tell them I stole it. Say it, Gus, 'Sonny stole the camper.'

GUS
My 'Wild Blue Yonder.' I bought it in Elko.

SONNY
No, Gus, I bought it for you, remember? And when I see you again, I'm gonna buy you a nice new one. But you tell the people when they come that Sonny stole the camper... Try to remember it. Gotta go, friend.

He hangs up, starts toward the front door, sees a WOMAN with a whipping spoon standing in the kitchen door, staring at him, wide-eyed.

SONNY
(continuing)
Howdy, ma'am, just uh...

He backs away, nearly toppling a vase and he's outside.

199 EXT. FARMHOUSE - SONNY AND FARMER 199

The Farmer sits on the porch railing, chewing a cigar.

SONNY
(reaching in pocket)
Much obliged. Five dollars ought to cover it.

FARMER
Mr. Steele...

Sonny reacts sharply.

FARMER
(continuing)
I don't want your money. I want you to know I saw you on television.
(MORE)

(CONTINUED)

FARMER (CONT'D)
And... well, I'm proud to help you any way I can. Right now, the best thing is to get you outta this county.

HOLD on Sonny's strong reaction.

200 EXT. A TWO LANE HIGHWAY - CATTLE TRUCK - EVENING 200

A semi. The trailer is wood-slatted. We HEAR ANIMAL SOUNDS.

201 INT. TRAILER OF STOCK TRUCK - SONNY AND HALLIE 201

and Rising Star. And every other animal known to man. Cows, sheep, a few pigs, some squawking chickens. Hallie and Sonny are on their stomachs in the stinking hay. Hallie holds an Yves St. Laurent scarf over her nose and mouth. She's allergic to sheep and it's beginning to show. Sonny looks over at her. Watches her a moment.

SONNY
How d'you like it so far?

She glares at him.

202 EXT. A ONE STREET TOWN - SHERIFF'S CAR - EVENING 202

stopped by the side. The SHERIFF leans against it. The stock truck moves INTO FRAME, stops as the Sheriff holds his hand up. The Farmer sticks his head out the window.

FARMER
How's the day, Edwin? Treatin' ya good?

SHERIFF
Goin' by okay. Got the whole world lookin' for that cowboy.

FARMER
Pro'bly up there in the hills, Edwin, may as well cat nap on your porch.

202 CONTINUED: 202

SHERIFF
Wouldn't want to find him anyway. 'Cept for that damn reward. That's a mound 'a cash.

203 CLOSE ON SONNY AND HALLIE 203

Sonny is stunned, as he hears about the reward. He waits tensely. Hallie is disturbed as well.

204 BACK TO SCENE - SHERIFF AND FARMER 204

FARMER
Well, don't get your hopes up.

They wave and the truck continues on.

205 EXT. DIRT TRAIL - MOUNTAINS - STOCK TRUCK - DUSK 205

It grinds to a stop at the end of what was a dirt road. The Farmer steps out, goes to the rear of the truck, opens the back door. He scans the sky, nods to Sonny and Hallie, and lowers a ramp. Rising Star, led by Sonny, comes out, saddle on his back. Hallie follows, sneezing and wheezing, arms overloaded.

FARMER
Excalante's just about six miles northeast.

Sonny checks the sky, while the Farmer pulls a duffle bag from the cab, hands it to him.

FARMER
(continuing)
Don't know where you're headed, but... better have some things to hold you. There's bread and cake, coffee and some utensils. Jar 'a stew. An' I threw in a bottle 'a somethin' to keep yer blood circulatin'.

SONNY
Sure don't know how to thank you.

(CONTINUED)

205 CONTINUED:

FARMER
(closing up truck)
Don't have to.
(to Hallie)
Nice meetin' you, ma'am. Good luck.

He moves toward the cab of the truck.

SONNY
Listen...This is costin' you the reward money - maybe someday I can -

FARMER
(without turning)
Wouldn't know what to do with it anyway.

He is in the truck, turns it around expertly, and is gone. Sonny and Hallie stand in the last rays of the light. He throws the duffle bag over Rising Star, starts off toward the hills. Hallie waits a moment, picks up her equipment, follows after him.

206 EXT. MOUNTAIN AREA - SONNY, HALLIE AND STAR - NIGHT 206.

Both of them exhausted, out of breath. They move uphill, Sonny leading. It's difficult to talk.

HALLIE
Could we rest...a little bit ...

SONNY
Not yet...

HALLIE
When?... When you get tired?

SONNY
I'm already tired... lady.

HALLIE
Where the hell are we?

SONNY
You're not... in jail. Think of it... that way.

(CONTINUED)

206 CONTINUED:

HALLIE
I can't... go... any... farther.

SONNY
Sure you can... Hell I seen guys go through stuff... you wouldn't believe... I knew a guy... misjudged a Brahma once... put a rib... through his right lung... Couldn't hardly breathe. Got right back on the "rankest" bronc there and did his 8 seconds.

HALLIE
I'll never understand... why you find... that kind of... behavior ... admirable.

SONNY
Gets you up the hill.

HALLIE
I've... gotta... sit... down.

He keeps walking.

HALLIE
(continuing)
Just... for... a... minute!?
(no answer)
Hey, Steele!... Sonny!
(then)
Norman!!!

He stops, turns slowly. She sits quickly.

SONNY
How do you know 'Norman'?

HALLIE
I never... divulge... sources.

He nods grudgingly, then actually smiles.

SONNY
Sure do your homework, dontcha?

He reaches down, takes her camera case.

SONNY
(continuing)
C'mon, Snoopy.

(CONTINUED)

206 CONTINUED: (2)

She follows him, trips, curses, goes on.

SONNY
(continuing)
Y'know... if you just... think about somethin' else... it's easier. Keeps your mind off... your feet.
(silence)
You know the Star Spangled Banner?

HALLIE
What...?

SONNY
The National Anthem.

HALLIE
I know it's the National Anthem! ...D'you mean can I sing it?... It's hard to sing.

SONNY
... Yeah... why is that... d'you s'pose?

HALLIE
Interesting question... maybe if we... just sat down and discussed that... I was a psychology major ... before I got... into journalism.

Just the SOUND of their hard breathing for a moment. Then:

SONNY
Now "America The Beautiful", that's an easy tune to carry.

206 CONTINUED: (3) 206

HALLIE
... figure out why you're really doing all this. I was a psychology major before I got into journalism.

SONNY
You ever been to a rodeo?... Watch the flags ridin' in on them pretty cowgirls... hair flyin' behind their hats... wind stretchin' the flags back... horses prancin' around real proud... All the people singin' America the Beautiful?

HALLIE
That's a good idea!... Why don't we sit down together... and sing America the Beautiful?

SONNY
(sings)
'Ohhhh spacious... Oh Beautiful!!
For spacious skys...
For amber waves of grain...'
Come on, it'll keep ya goin'.

HALLIE
Oh, God...
(sings)
'For purple mountains... majesty
Above the fruited plain...'

They move away into the night.

SONNY AND HALLIE
'America... America, God shed His grace on thee...
And crown they good...
With brotherhood...
From sea... to shining... sea'

207 CLOSE - A SMALL CAMPFIRE - NIGHT 207

A pan rests beside it. PULL BACK TO SEE a makeshift camp. Hallie lies against a tree, a rumpled sleeping bag under her. She is exhausted. Her boots are off, her eyes closed and she holds a half-eaten carrot. Sonny is on the opposite side of the fire, leaning back against the saddle. He sips hot coffee. Rising Star is tethered, a blanket over him. Sonny looks at Hallie for a time, then:

(CONTINUED)

207 CONTINUED: 207

SONNY
(softly)
Hall--oween?

She opens one eye?

SONNY
(continuing)
Hal--ibut!

HALLIE
Huh?

SONNY
Your name... Hallie. That's not your name.

HALLIE
(a tired smile)
Alice. My name's Alice. My little sister used to holler for me after school... she'd scream out; 'H-a-a-l-i-c-e.' So everybody started calling me Hallie.

SONNY
(eyes almost closed)
Alice Martin.
(nods)
Fits you.

HALLIE
(eyes closed)
I used to bite... and pinch...

SONNY
I'll bet you did.

In the distance a HIGH-PITCHED almost human SOUND. Then another. Hallie's eyes open, frightened.

SONNY
(continuing; quietly)
Mustangs... mares. They smell Rising Star.

The stallion's head is up, his ears thrust forward. He snorts and paws the ground. One more far off SOUND. Then quiet.

(CONTINUED)

207 CONTINUED: (2)

HALLIE
What??

SONNY
By the law.

HALLIE
Oh.

SONNY
Not much fun... is it?
(his eyes close)
You know what you need?
(She waits)
Pair 'a proper shoes.

She looks guiltily at her spike-heeled boots. Then:

HALLIE
Wher're we going?... Are we lost?

SONNY
Lost?... No.
(then)
G'night, Alice.

HALLIE
Goodnight, Norman.

She stares at him across the fire. HOLD, then:

208 EXT SIGN - CAESAR'S PALACE - NIGHT 208.

"WELCOME AMPCO" is being taken down by night workmen.

208A EXT CAESAR'S PALACE - THREE LIMOUSINES - NIGHT 208A

They pull away from the entrance, as CAMERA TIGHTENS on two 'Mustard-colored Blazers.'

BLAZER #1
Well, this's one we won't forget.

BLAZER #2
Come on, let's get the plane.

They pile into a taxi.

208B INT LIMO - SEARS AND GROUP - NIGHT 208B

On the way to the airport. Toland is on the portable phone telling the company pilots that they are on the way.

(CONTINUED)

208B CONTINUED: 208B

SEARS
If she's with Steele then the Network will know where they are.

FITZGERALD
Well, Mr. Sears, that's the news department... I don't think they'll give us that information.

SEARS

Are you saying that we spend 80 to 100 million dollars buying television time and we can't get a simple piece of information?

FITZGERALD
No, no, no, no I'm not saying <u>that</u>.

TOLAND
You don't ask the news department. You ask the advertising department, <u>they</u> ask the news department.

209 EXT CAMPSITE - RISING STAR - MOONLIGHT 209

Alert... listening to the night sounds... sensing the mares somewhere. PAN TO Hallie, wide awake. Across the burnt-out fire Sonny sleeps, his arm twitching in some dream-like reflex. Hallie looks at her watch, exhales. She feels for her tote bag. It's beside the dead campfire. She gets out of the sleeping bag and crawls to it, rummages around, finds a pill vial. It's empty. She reaches back in, comes out with a bufferin bottle, shakes two out, reaches for the cold coffee pan. Sonny makes a sharp sound, mid-dream and opens his eyes. There she is, wide-awake and somewhat furious at no pills to get her to sleep.

SONNY
What're you doin' up?

HALLIE
Nothing much.

SONNY
Y'had a hard day. Just scrunch down in that sleepin' bag.

She shakes her head, almost laughs.

(CONTINUED)

209 CONTINUED: 209

HALLIE
Is life really that simple for cowboys?

SONNY
Who the hell's talkin' about life? I'm just talkin' about gettin' some sleep.

HALLIE
I don't sleep...

SONNY
... Never? How old are you?

HALLIE
... Not... in front of someone I don't know.

SONNY
You slept last night.

HALLIE
The hell I did.
(then)
Not in front of a stranger.

SONNY
'Fraid you don't look good with your mouth open?...

HALLIE
There's a mean streak in you -

But he has her wrist and is bringing her closer.

SONNY
(quietly)
No... no there isn't.

When she is quite close, she abruptly looks at him;

HALLIE
I still pinch and bite.

SONNY
(nods slowly)
... OK...

210 RISING STAR - AGAINST A MOUNTAIN SUNRISE 210

His steaming breath backlit against the sky. PAN TO Hallie, wide awake, perfectly groomed, put together

(CONTINUED)

210 CONTINUED: 210

and staring off at Sonny who is still sound asleep. This stranger. What will happen when he wakes up? She watches him a moment, looks at her camera case, looks toward the horse and the mountains beyond. Like an addict, she can't resist. She starts to hook up the camera, but Rising Star whinnies, waking Sonny. She quickly puts the equipment away. Rising Star whinnies.

HALLIE
Morning... I'm still here.

She laughes a short nervous laugh.

HALLIE
(continuing)
There's some coffee from last night... might be cold.

He stares at her as if she were from Mars.

SONNY
Probably is, if you didn't heat it.

HALLIE
And some cheese...

He shudders at the thought, gets out of the balnkets like an arthritic cricket, drags himself over to the horse and checks his tendon.

HALLIE
(continuing)
You're all bent. Are you sick?

SONNY
No. Bent.

HALLIE
Have some cheese. They say that breakfast is the most important meal of the day.

SONNY
I'm the one that said it.

HALLIE
Are you sure you're not hurt?

SONNY
Parts of me wake up faster than other parts. Broke parts take longer.

(CONTINUED)

210 CONTINUED: (2)

He moves stiffly to the fire, feels for the non-existant warmth. The silence bothers her, so;

HALLIE
I would've gotten a cab... left you a little note... y'know, 'call me' with my telephone number... my answering service number, actually...

She trails off;

SONNY
Hey... what's botherin' you?
(he moves to her, smiles)
It was just you'n me last night.
(she's uncomfortable)
It ain't gonna be on television.
(beat, then:)
Is it?

HALLIE
I don't know what you're talking about! The trouble is; you get up slowly and I get up fast. It's the way I was brought up; we got up and we got to work.

SONNY
Hell, I grew up gettin' up. I was up before you had the sun in your room.

HALLIE
Are we in a hurry? I thought we were supposed to be in a hurry.

He smiles at her, lifts his coffee cup in a toast;

SONNY
Mornin' Alice.

She turns, exasperated, gathers her tote bag.

213 LONG VIEW - UTAH COUNTRYSIDE 213

Sonny leading Rising Star. Hallie, an old blanket over her shoulders, trudges behind. The country is vast, new to her. MUSIC CONTINUES.

214 ANOTHER ANGLE - THE JOURNEY UP THE MOUNTAIN 214

The three of them in light snow. Almost a black-and-white image.

215 A STEEP CANYON - SONNY, HALLIE & RISING STAR - DAY 215

The sky and towering cliffs beyond. No snow now. They pick their way slowly. MUSIC CONTINUES but segues into the end of a RADIO COMMERCIAL; RADIO VOICE FADES IN:

RADIO VOICE OVER
... dipping below freezing on the high plateau and in the mountains the snowline is at three thousand feet... On the national scene, the search for Rising Star and Sonny Steele is concentrated in Central Utah --

This voice DISSOLVES to HALLIE'S

HALLIE'S VOICE
- I didn't see any falls at Cisco Falls.

SONNY'S VOICE
Ain't any. Hell you can name anything anything.

216 A STREAM AT BASE OF A HIGH CLIFF - HALLIE - DAY 216

Hallie is listening to Sonny. Her shoes are off, she sits by a tree rubbing her feet, enjoying Sonny. PAN AROUND to see him attending the horse.

SONNY
You ever try to see the sea from the Sea-Vista Hotel in Needles? There ain't even a bird-bath for 3 hundred miles.

She laughs.

SONNY
"Mountain-View" hotel's always downtown Kansas. Like them people see all that stuff in the

(CONTINUED)

216 CONTINUED: 216

SONNY
stars at night; guys ridin' in chariots, bulls and snakes and chickens... Hell this guy 'Orion' or whatever his name is - supposed to have a belt? I never seen no belt up there. You ever see a belt? Tell the truth now.

HALLIE
(smiling)
No... I 'never seen no belt.'

SONNY
Well, there you go.
(belt)
Once in awhile if it's real clear though... I still take a look.

He finishes his work, moves over, positions the horse for her to mount. Pats his thigh for her to step up.

SONNY
Put your left foot up here.

HALLIE
What??... But I... I don't know <u>how</u> to ride.

SONNY
You ain't gonna ride, you're just gonna sit on him.

HALLIE
Listen, I'm not really... <u>interested</u> in horses! They're too... big!

SONNY
Ain't a mean bone in his body. Now come on, we can't make no time with you in them spikey shoes.

She puts her foot on his knee as he gently places her atop the horse. As they start away WE HEAR:

HALLIE'S VOICE
Sh-sh-should I p-p-pet him?

MUSIC UP: <u>Begin PART II MONTAGE</u>:

217 A GREY - CLOUDY VISTA - SONNY, HALLIE & RISING STAR 217

She rides as he leads the horse. She is stiff and still frightened.

218 A LONG LONG VIEW - MOUNTAIN CREST - DAY 218

ANNOUNCER'S VOICE
-- Doyle Hicks, go ahead you're on the air.

CALL IN VOICE
Yes... is this Doyle?

ANNOUNCER'S VOICE
Turn down your radio --

CALL IN VOICE
Yes, well I just want to say that what Sonny Steele done is wonderful news for the animals of this country! That's all I have --

YOUNG GIRL'S VOICE
-- don't see what's wrong, if somebody is poisoning an animal that a person shouldn't try and stop it if he can --

219 CLOSER TRAVELLING SHOT - SONNY, HALLIE & RISING STAR 219

Hallie is relaxing now, seeing the country, awed by the size of it. Sonny watches the horse pick his way through the rocks.

COWBOY'S VOICE
Done the same BLEEP thing myself if I'd had the chance. Them BLEEP Ampco people got no right to --

220 LONG VIEW - MOUNTAIN STREAM - SILHOUETTES 220

Tiny figures. Sonny leads Rising Star in and out of the stream. Hallie watches. All from a LONG VIEW.

SONNY'S VOICE
-- same stuff y'drink,... ain't half-bad back a' bourbon neither, ... but it can be walked in and swum across too... If y'don't get to know that, junkie, y'ain't gonna make it.

221 A DRY WASH - TREE LINED - BARE BRANCHES 221

Hallie is riding again as Sonny leads them through the sandy wash and the grey cottonwoods.

HALLIE'S VOICE
--seeing this country as if for the first time. Not looking down from a jet 30 thousand feet above, but from --

222 DAY CAMPSITE - SONNY, HALLIE & RISING STAR 222

He takes the bandage off the tendon, throws it away. Hallie is talking into her tape recorder CONTINUING THE ABOVE:

HALLIE
(continuing)
--the low angle of a man who means to cross it on foot...leading a thoroughbred stallion to a secret destination, to a private goal...to a 'rightness'...a 'fairness' he hopes to find in these valleys. Valleys sheltered beneath snow capped mountains, that meet the sky in an eternal geometry of silence. For this observer it's like being at sea in the vastness of America.

She turns off the tape recorder. He moves toward her. She whips the recorder protectively behind her back.

HALLIE
(continuing)
Oh no you don't....
(then plaintively)
You're not going to throw it away, are you?

He looks at her a moment, then bends down and kisses her on the forehead.

SONNY
That was nice about the mountains and the valleys.

He moves away, and we HOLD on Hallie. She's touched, and strangely embarrassed, so;

HALLIE
Hype.

(CONTINUED)

222 CONTINUED: 222

SONNY
Fooled me.

He moves the horse into position for her to mount.

HALLIE
I think I'd like to walk...
like you.

He smiles, nods, starts off in his rolling eccentric gait. She falls in beside him, in an EXACT PARODY of Sonny's walk. He bursts out laughing, puts his arm around her shoulder. As they move away;

MUSIC UP. Begin PART III MONTAGE

223 OMIT

224 A ROCKY HILL - DAY 224

They are coming down now. Rising Star travels the hill with something approaching expertise. When he reaches bottom, Hallie is almost as proud as Sonny.

225 A RIDGELINE - SONNY, HALLIE & RISING STAR - DAY 225

MUSIC FADES as Sonny looks over the edge of the ridge, reacts.

226 SONNY'S P.O.V. - ROAD AND GAS STATION BELOW 226

In the middle of nowhere, just off the blacktop.

227 BACK TO SONNY & HALLIE 227

Sonny is disturbed.

SONNY
That ain't supposed to be there,
... or we ain't supposed to be
here.

HALLIE
(incredulous)
You're lost?

SONNY
Bout a miles' worth, looks like.
Better get off this ridge.

(CONTINUED)

227 CONTINUED: 227.

As they move away from the ridge, they approach a steep embankment. Sonny leads Rising Star down carefully. Hallie starts to follow, catches her heel and tumbles the entire way down to the bottom. Sonny hurries to her as she tries to get up.

SONNY
You allright?

HALLIE
Tip top, thanks.

But as she tries to stand, she winces in pain.

SONNY
Sure?

HALLIE
Really... really, let's go.

SONNY
You better sit down.

HALLIE
(rubbing her butt)
You don't seem to understand the problem.

SONNY
Well, lay down or something.

HALLIE
And listen to you bitch about my boots?... not on your life.

She starts to hobble, gamely.

SONNY
We're making damn good time. Now relax!

She stretches out on her side, favoring the injured side. Sonny fishes in the green bag and takes out a mason jar of bourbon that the farmer left. He brings it to Hallie, who takes a sip. Then Sonny takes a long drink.

SONNY
You rest. I'm gonna find us a place to cross that road. I won't be long.

He moves off as she watches.

228 EXT AMPCO TOWER - LOS ANGELES - DAY 228

Establishing the huge building.

229 INT AMPCO EXECUTIVE SUITE - DAY 229

OPEN CLOSE on a map of UTAH, spread out on a desk. PULL BACK to see ALL AMPCO exec's present.

FITZGERALD
... talk about boondocks -

TOLAND
She ordered a camera crew to meet her there. I suppose to photo-graph the, uh --

SEARS
'Ceremony'.

An awkward silence.

SEARS
The sales figures again. Exactly.

As Toland rifles through his notes, THE DOOR OPENS IN THE B.G. and a BUS BOY from the caterer comes in and begins quietly cleaning up a table of food.

TOLAND
Cumulatively up thirty percent - By closing time in the east, they'd emptied the shelves.

Sears' attention has shifted to the Bus Boy.

SEARS
(calling to him)
Where did you get that?

BUS BOY
Sir?

SEARS
Your shirt!

And now WE SEE that under his windbreaker he is wearing a T-shirt emblazoned with Sonny's Face.

BUS BOY
From one of those guys sellin' 'em on the street.

Feature Sears' reaction.

SEARS
Thank you.

230 OMIT OMIT 230

231 EXT GAS STATION - BLACK TOP ROAD - DUSK 231

Hallie is approaching the store very carefully. She looks in the window before she goes to the entrance. She has her sunglasses on.

232 INT GAS STATION/STORE - HALLIE - DUSK 232

It is tended by a LITTLE GIRL, apparently alone. There are candy bars, beef jerky, some novelties. Otherwise it is barren.

HALLIE
Hi. What's your name?

LITTLE GIRL
Louise.

HALLIE
Same as mine. You run this place yourself, Louise?

LOUISE
Your name really Louise?

HALLIE
You bet. Your mother or father around?

LOUISE
My mom went to get Butane. We're out.

HALLIE
Do you have a telephone?

LOUISE
Out, too. Every time it snows up at Marysvale, first thing the phone goes out... Where's your car?

HALLIE
Well, I'm sort of camping out, and the car's on the fritz, and I wanted to let my boss know, and uh... will you be going anywhere near a phone? I mean, later, like when you close up?

LOUISE
We got a phone at home.

(CONTINUED)

232 CONTINUED: 232

HALLIE
I'll bet you could make a call for me and deliver the message. What do you charge to make a call?

LOUISE
One dollar.

HALLIE
That's fair.

She takes out a pen and paper from her bag. Writing:

HALLIE
(continuing)
Here's the number... and you ask for Mr. Les Charles and you don't talk to anybody else, no secretary or anything, and when you get him on the phone, you tell him that you're calling f r me...

LOUISE
- For Louise.

HALLIE
No... yes, for Louise in Utah.

LOUISE
I know what state it is.

HALLIE
And Louise says to please call off the crew, and to, oh, to call off everything and that I'll explain when I see him.

Outside, a pick-up pulls into the station, stops.

LOUISE
I better tell him how your car's broken down.

Two roadworkers get out of the truck, start for the door.

HALLIE
No! Just the other part.

LOUISE
About the flu?

HALLIE
No, the crew!

(CONTINUED)

232 CONTINUED: (2) 232

The men enter.

HALLIE
(continuing)
I have an idea. I'll write out the whole message and then you can just read it to him.

As she scribbles the message, Louise adresses the men;

LOUISE
Her car broke down.

MAN #1
Where's that, Miss?

HALLIE
It didn't actually break down. It's just the way it acts.

LOUISE
I have to call her boss from home cause the phone's out here.

MAN
We could give you a lift into...

HALLIE
No, no thank you...

MAN
... Or make that call for you?

HALLIE
You know, Louise, this is all too complicated. I think we should just forget it. I'd love a couple of those candy bars... and these...

She grabs a few things, slaps a five dollar bill on the counter and rushes out.

233 EXT A ROCKY AREA - SONNY - LATE DAY 233

Trudging back toward where he left Hallie.

234 EXT THE RIDGELINE - HALLIE - LATE DAY 234

She scrambles hurriedly up the hill.

235 EXT - CLOSER TO THE RIDGELINE - SONNY - LATE DAY 235

Closer to the camp. He stops abruptly, as we HEAR the distant wail of a police siren.

236 EXT THE CAMP - HALLIE - JUST ARRIVING 236

She rushes in, relieved that he is not there yet. She starts to take the purchases out of her bag, hears a noise, quickly puts the things back into her bag and turns just in time to see Sonny appear over a rise. He smiles at her, moves to put the gear onto Rising Star.

SONNY
How ya doin'?

HALLIE
Good as new.

SONNY
We can cross about a mile down. Better honk on it. I wanta get where we're goin' fore dark.

HALLIE
(alarmed)
We're that close??

SONNY
To where we're spendin' the night. Inside for a change. Place I know belonged to a crazy old rodeo announcer. Clark Wembly... if it's still stnadin'.

Hallie is worried now, trying desperately to stall.

HALLIE
Isn't there some... some closer place where you guys take horses to let them go.

Sonny looks at her a moment, continues to work.

SONNY
No, I just use the one, myself...

HALLIE
You know, this place is so pretty. If I were Rising Star, I'd be perfectly happy to --

(CONTINUED)

236 CONTINUED 236

SONNY
(his back to her)
Hey, do me a favor Alice, don't go tryin to think like a horse.

TIGHTEN TO a worried Hallie.

237 EXT UTAH AIRPORT - LATE DAY 237

The AMPCO JET touches down and WHOOSHES past CAMERA.

238 EXT UTAH AIRPORT - EXTREME CLOSE UP - FITZGERALD 238

PULL BACK TO SEE him near the plane addressing a group of reporters. He is dressed in western gear. Toland stands near him.

FITZGERALD
... although one network or reporter may think he or she deserves a monopoly on the news, we at AMPCO believe that the public's right to know supercedes every other consideration. That's why we've called you here, it's good citizenship and good business.

During above PAN TOLAND through the reporters to a waiting limo flanked by two police cars.

REPORTER'S VOICE
Where exactly are we going?

FITZGERALD'S VOICE
If you'll just be patient and follow our instructions --

Toland enters the limo, revealing Sears and Dietrich.

239 EXT - A CABIN IN THE MOUNTAINS - NIGHT 239

CAMERA PANS past rocks in the moonlight, comes to rest on Rising Star, blanketed outside the decrepit cabin.

SONNY'S VOICE
... had this place built his first successful year. Should of heard him over the P.A. Voice like sticky molasses; "And Sonny Steele did his eight!"

240 IN THE CABIN - SONNY & HALLIE - NIGHT 240

A fire burns in the crumbling fireplace. Old rodeo posters peel off the walls. Sonny is expansive, talkative, Hallie is very subdued.

SONNY
(laughs)
Damn! You know anybody in the whole world their life's just all what happens in eight seconds? Just waitin' for the buzzer... boy am I runnin' off at the mouth.

Hallie sits.

HALLIE
Yes, you are.
(then)
I enjoyed it.

SONNY
Well... you're polite.

HALLIE
When do we get there?

SONNY
'Bout midday.
(then)
Somethin' botherin' you?

HALLIE
No. What happens to you... after?

SONNY
Gonna' start the questions again?

She smiles, but persists.

HALLIE
What happens when he's loose and chasing mares? Do you just do the same?

SONNY
(levelly)
I don't know.

He moves to her, kneels level with her eyes.

(CONTINUED)

240 CONTINUED 240

SONNY
(continuing)
What do you think should happen? You're a... clever lady, you got all the facts. How you gonna end your story?

She wants desperately to tell him. Can't.

HALLIE
You say it like it's a bad word, 'clever'. Would you rather I were dumb?

SONNY
I like you bein' smart. But sometimes you get so busy bein' clever that... well, when was the last time you was surprised?

HALLIE
(quietly)
You. You were a surprise Sonny.

They look at each other. He moves slowly foreward to kiss her. She turns her face abruptly.

HALLIE
(barely audible)
I told them.

They are both frozen for a moment. Hallie continues quickly

HALLIE
I called the network and told them where you were going.
(eyes closed)
I told them to meet me there with a camera crew. They're probably there now.

Sonny nods imperceptably, waits.

HALLIE
That's... not all.

SONNY
(quietly)
Oh? Now for the bad news, huh?

HALLIE
I lied to you about my going to jail.

(CONTINUED)

240 CONTINUED (2) 240

Sonny exhales slowly, rises, moves around the room.

HALLIE
(continuing)
Well... yell at me, or slap me, or something...

SONNY
I already slapped you, Alice, first time we was alone together. You want me to use a club?

HALLIE
I wouldn't have done it now, Sonny, I swear...

SONNY
Sure you would. You're a reporter. A damn good one. You'd... report.

HALLIE
(shaking her head)
God, this is ridiculous! You're the one that broke the law and I feel like the criminal!

SONNY
(nodding)
Why d'you think that is?

HALLIE
Because I didn't expect to get ... involved.

SONNY
Involved. Y'mean it's OK to mess life up for strangers?

HALLIE
I didn't want to mess anything up. I wanted to get the story. All of it.

SONNY
You got that allright. Hell I called you and gave you a story. Wasn't enough, was it? Where's my letter? You mail it or is that goin' on TV too?

(CONTINUED)

240 CONTINUED (3) 240

SONNY
(sharply)
You got no right tryin' to get yourself promoted on the TV with my troubles. It's nobody's business!

HALLIE
Sonny, you're public domain. And you asked for it. Nobody held a gun to your head to make you sign with AMPCO. That is your picture up there on the box, isn't it? In focus - so you must've sat still. It's not your back running away. It's that big... sweet... bewildered smile.

SONNY
The horse didn't sign nuthin'. And he sure as hell wasn't smilin'.

HALLIE
I see, this was all for the horse?

SONNY
No. This was supposed to be for both of us. We don't do that work no more.

HALLIE
(compassionately)
Sonny... you can't resign from being famous.

SONNY
(quietly)
Wanta bet?

Silence for a long moment. Then;

HALLIE
What are you going to do?

SONNY
What I said.

HALLIE
But you can't! They'll be there ... and maybe the police!

SONNY
I gotta face 'em sooner or later. I ain't gonna run for ever.
(then)

(CONTINUED)

240 CONTINUED (4) 240

SONNY
Did what y'had to do, Alice.
Y'can't change it now.

HALLIE
(miserable)
I just wanted to do my job,
Sonny. Be the best at it.
The way you did in rodeo.

SONNY
That's fair.

She moves slowly to him. Leans her head on his shoulder without touching him.

HALLIE
I'm so sorry.

SONNY
It's past your bedtime, Alice.
We got an interesting day,
tomorrow.

She holds his face, kisses him. DISSOLVE TO:

241 LONG VIEW - A MOUNTAIN STREAM - DAY 241

The image holds for only an instant. DISSOLVE TO:

242 INT THE CABIN - SONNY & HALLIE - NIGHT 242

Their kiss, from another angle. Closer. DISSOLVE TO:

243 LONG VIEW - A MOUNTAIN MEADOW - DAY 243

The image holds slightly longer. DISSOLVE TO:

244 INT CABIN - SONNY & HALLIE - NIGHT 244

On the sleeping bag, holding each other. DISSOLVE TO:

245 THE MOUNTAIN MEADOW & STREAM - CLOSER VIEW - DAY 245

Idyllic, sun-drenched, green.

HALLIE'S VOICE OVER
Are we almost there?

246 INT CABIN - NIGHT - SONNY & HALLIE 246

Touching each other. SOUND OF THE WIND OUTSIDE.

247 THE MEADOW AND STREAM - SONNY, HALLIE & STAR - DAY 247

Sonny is unsaddling Rising Star.

SONNY
(simply)
We are there.

Hallie looks around frantically. There is the FAR OFF WHINNIE of mustangs. Rising Star dances nervously.

HALLIE
But... wait a minute! The Camera Crew... they're not here!

Sonny begins to take the horseshoes off Rising Star.

SONNY
'Pears not.
(to the horse)
Well, Star, what d'you think of the place?

HALLIE
They must be at another entrance.

SONNY
Ain't no other entrance.

HALLIE
Then hurry! They're late, or they got lost!

SONNY
I doubt it.

HALLIE
Well where the hell are they?

SONNY
Probably at Rim Rock Canyon. That's where you told 'em to go, ain't it? It's bout 90 miles north a here.

HALLIE
You mean this isn't .....???

SONNY
This here's Silver Reef. Pretty isn't it?

HALLIE
(dumbstruck)
Why you lying....

(CONTINUED)

247 CONTINUED 247

She starts to beat on him, laughing hysterically.

248 LONG VIEW - SONNY AND HALLIE 248

She pounding on him, the two of them laughing.

SONNY'S VOICE
I never told you I was going to no Rim Rock Canyon. Hell it's buried in snow.

249 EXT RIM ROCK CANYON - DAY - CAMERA CREWS AND AMPCO 249

And it is buried in snow. START ON a freezing Fitzgerald, PAN to a Miserable DIETRICH and then on to a surreal mess; Towers erected to hold camera's. A mobile unit parked nearby. Portable heaters surrounded by freezing reporters. A LARGE BANNER flaps in the wind reading: WELCOME SONNY STEELE, GOOD LUCK RISING STAR FROM THE AMPCO CORP OF AMERICA. Toland trudges through the snow to the Limo, the window's of which are frosted from the heater inside.

250 INT LIMO - RIM ROCK CANYON - SEARS & TOLAND - DAY 250

Toland enters. Sears stares off into space.

TOLAND
I don't think there's enough food for another night.
(beat)
I... don't think he's coming.

SEARS
It's occured to me.

TOLAND
Try to prosecute again?

SEARS
We can't turn around now.
(pause)
Write him off. The Lone Ranger and Silver. May they rot in...
(shakes his head)
We probably couldn't buy the publicity.

251 THE MEADOW - SONNY, HALLIE & RISING STAR - DAY 251

They've walked a distance since we left them. Sonny removes the horse's last shoe.

HALLIE
He's calmed down.

(CONTINUED)

251 CONTINUED 251

SONNY
Until the breeze shifts again.

252 LONG VIEW - MUSTANGS - DAY 252

Running, moving, smelling Rising Star.

253 BACK TO SONNY, HALLIE & STAR 253

The horse throws his head back, rears. Sonny calms him. Hallie moves close to the horse, touches his head.

HALLIE
We don't go back too far but... good luck! Never mind you had a priveleged upbringing, you're a star! You swing your tail, now.

Sonny smiles, takes Star's reins.

SONNY
Excuse us a minute.

He walks the horse a distance away. Takes the bit out of his mouth.

SONNY
Remember, they're just horses, same as you, only they never been broke. But they never won no championships neither. So when you cross that stallion and he wants to fight, remember you got the blood on your side.

HALLIE
(calling out)
Will he go - just like that?

SONNY
You bet.

HALLIE
But I thought you guys were pals.

SONNY
We are.
(then)
Go get 'em, Junkie.

And he swats the horse hard, on the flanks. Rising Star turns, and gallops away.

(CONTINUED)

253 CONTINUED: 253

SONNY
(quietly)
Make somethin' out 'a yourself, now.

254 A LONG VIEW - SONNY, HALLIE & STAR 254

They stand very still as Rising Star races free toward the running mustangs. DISSOLVE TO:

255 INT A SMALL CAFE - SONNY & HALLIE - DAY 255

A young boy is washing the window outside the table where Sonny and Hallie sit. They've finished eating.

HALLIE
How do you feel?

SONNY
Good. Maybe not as good as him... but good.

HALLIE
(checks her watch)
The Limo should be here soon.

SONNY
I remember Limo's.

HALLIE
Paris next.
(she smiles)
Should be quite a change. The elections. There's going to be a new premier.

A waitress arrives with a jelly donut with a tiny candle stuck in it. Hallie is very touched.

SONNY
For Bon Voyage, I figured.

She blows out the candle. Silence.

SONNY
More coffee?

HALLIE
No thanks, I shouldn't drink too much coffee because it...
(she trails off)
God I'd love to see you in Paris. See Paris with you.

(CONTINUED)

255 CONTINUED: 255

SONNY
You're flirting.

HALLIE
Maybe.

Sonny points to a spot on the window that the kid missed. The kid mouths his thanks.

SONNY
Paris.
(shakes his head)
Just... don't feel right.

HALLIE
What feels right?

SONNY
Moovin' on... somethin' simple ... hard maybe but plain. Quiet.

HALLIE
No... company, huh?

SONNY
Maybe for awhile.

Silence.

SONNY
(gently)
I don't see you in a trailor Alice, makin' sure there's enough cold beer.

HALLIE
I can find where the quarter goes in the laundromat.

SONNY
You'd run out of me in a month's time.

They both know it's true. She looks out the window.

HALLIE
I wonder where Star'll be tonight. I hope she's good enough for him.

Outside the Big Black Limo pulls up. Sonny starts to rise.

(CONTINUED)

255 CONTINUED (2) 255

HALLIE
Don't get up... please.

She stands, puts her coat on.

HALLIE
You know, there's a lot more to New York than Bloomingbergs' or those 'Madison Square Gardens'. It's a wonderful city, honest. Have you ever seen it - I mean <u>really</u> seen it?

SONNY
Like from the top?

HALLIE
There are worse places.
(then)
Still got my card?

SONNY
Still got it.

She bends over, kisses him softly on the mouth.

HALLIE
So long, Norman.

SONNY
So long, Alice.

She moves quickly away, we see her enter the limo through the window. She looks out, waves a tiny wave. Sonny waves back.

LEROY'S VOICE
Hell y'suppose he's doin' now?

256 EXT GREYHOUND BUS - COUNTRYSIDE - NIGHT 256

It approaches, then passes camera.

WENDELL'S VOICE
Sonny'll be allright. Lord'll take care 'a Sonny.

LEROY'S VOICE
Yeah. But <u>why</u>?

257 INT GREYHOUND BUS - WENDELL & LEROY - NIGHT 257

(CONTINUED)

257 CONTINUED: 257

On the last seat. The bus is dark, the other passengers asleep. They pass a can of beer in a sack.

LEROY
Lemme see that letter.

WENDELL
Threw it away.

LEROY
Why?

WENDELL
(recites)
"Dear Wendell and Leroy; OK I done it now. I hope you ain't too mad at me. I did what I had to do. With love and affection I remain --"

LEROY
"He" remains! What do we remain?

WENDELL
Sonny done us a favor, Lee. Been so long since we talked about now. Any of us. "Did, did, was, was, who rode 'Twinkles' and who throwed 'Bubbles', remember this, remember that."

LEROY
Yeah, he sure brought us up to date now, allright! Back to Leo Marston's ranch. Probably still runs it like a damn concentration camp!

WENDELL
Look 'a that moon.

Leroy puts his magazine away.

LEROY
How come... everybody always paid so much attention to Sonny?

WENDELL
(shrugs)
He's just... one 'a them guys people like to pay attention to.
(sips his beer)

(CONTINUED)

257 CONTINUED: (2) 257

WENDELL
Princes and fools, Lee. Watchers and dooers.

Leroy is thinking. Wendell turns back to the window, to the night outside, begins to HUM SOFTLY.

258 EXT - THE GREYHOUND BUS - NIGHT 258

It plunges through the night.

HALLIE'S VOICE
... all charges have been dropped and according to one company source the AMPCO art department is hard at work designing a new logo.

259 INT A TV STUDIO - HALLIE - ON THE AIR 259

She is at a news desk. Her co-anchor is on her right. Two cameras cover the live broadcast.

HALLIE
As to the whereabouts of Rising Star...
(she pauses)
Nothing further is known.

She begins to collect her papers.

HALLIE
So ends the bizarre saga of horse-racings' most honored stallion. And the unusual man who set him free.
(then)
Except for a minor postscript.

The co-anchor man looks over abruptly. The camera man covering her checks the clock and is puzzled.

HALLIE
Mr. Steele will be happy to hear that his name is not as well known as it was - even a week ago. Signs fade, other faces get pasted over.

She looks up from her notes and is suddenly speaking as though directly to Sonny.

HALLIE
You'll have your privacy back, Sonny. Your... self. I wish...
(she clears her throat)

(CONTINUED)

259 CONTINUED 259

HALLIE
I wish I were around to see you smile at... not being recognized. I wish I were around... just to make a little trouble.

She searches for the right words;

HALLIE
There's no place I'll ever be that I won't... for just one moment... see with your eyes. The way I saw those beautiful high places, that canyon without a name, where Rising Star's running now. And... and the way you showed me... me.
(she pauses)
I envy the people you talked to this morning, somewhere down the road. Where was it? Some... some dusty cafe where they serve candle-lit donuts? I... I miss you cowboy and hope to see you again one day. For now... forever... wherever you are; good luck, Sonny. I hope this finds you... well.

260 A STRETCH OF HIGHWAY IN THE SOUTHWEST - EARLY EVENING 260

The highway rolls as far as the eye can see, toward distant hills. It's deserted except for Sonny. He moves along the road, a duffel bag over his shoulder. The shadows are long indicating nightfall is not far off.

HALLIE'S VOICE
(continuing)
This is Hallie Martin in New York saying Goodnight.

CAMERA BEGINS A SLOW PULL AWAY, UNTIL Sonny is a tiny speck, lost in the rolling countryside.

THE END.